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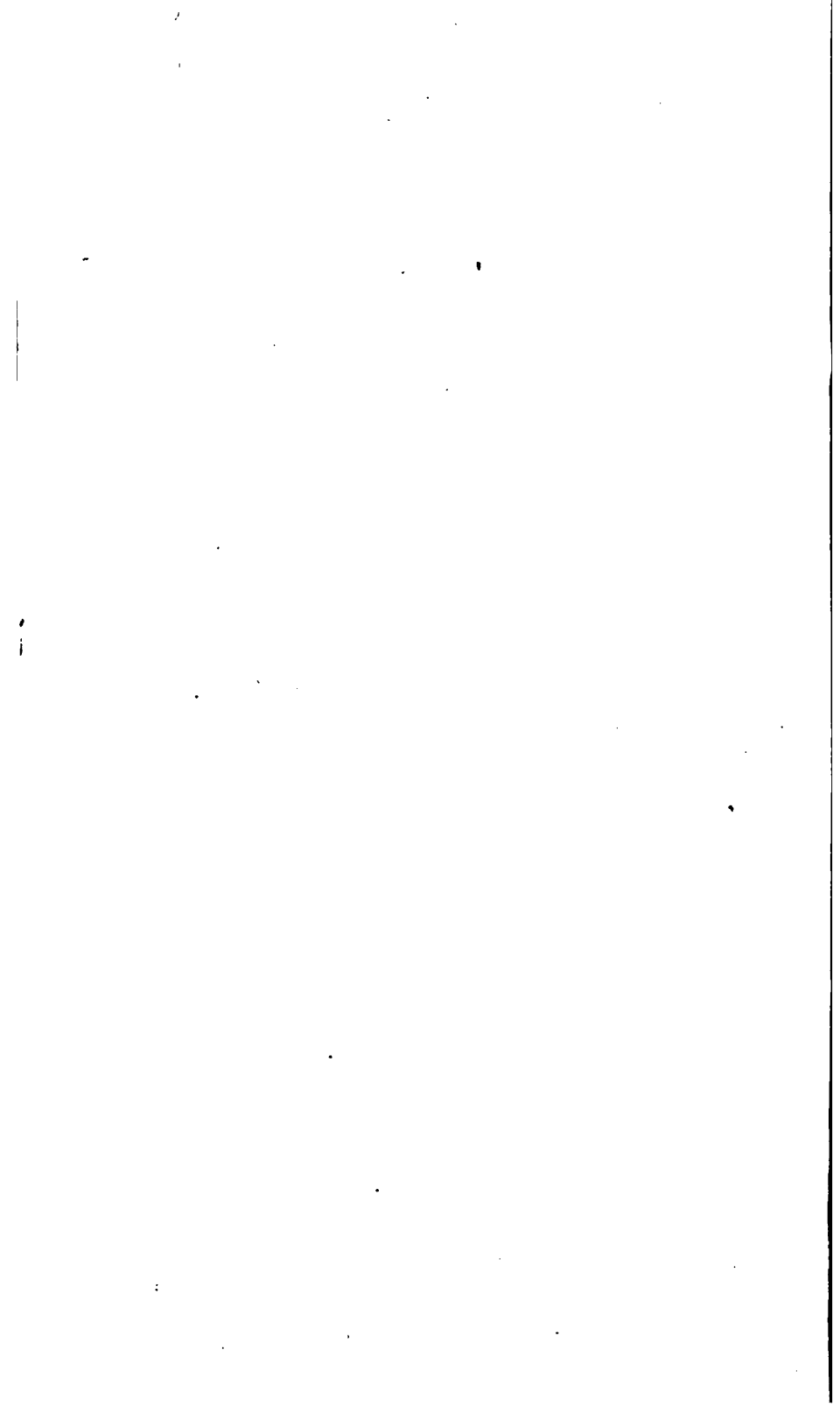
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THE
ECCLESIOLOGIST

(NEW SERIES VOLUME XVII)

"Surge igitur et fac et erit Dominus tecum"

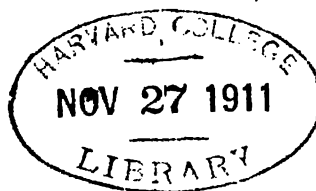
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THE
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"Surge igitur et fac: et erit Dominus tecum."

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SOME NOTES OF A TOUR IN GERMANY.

To the Editor of the Ecclesiologist.

Greenhithe, October, 1858.

MY DEAR MR. EDITOR,—In fulfilment of my promise, I will now endeavour to arrange my notes of a tour to the land and home of Albert Dürer, and his master, Wohlgemuth, whence I have just returned. Much of the ground I traversed has been so thoroughly explored and illustrated by Mr. Webb, in his work on "Continental Ecclesiology," as to leave little for a pilgrim in his wake to dilate upon; nevertheless I am not apprehensive that my notices will be found entirely devoid of interest, because they principally relate to the remains of ancient *pictorial* Christian art in Southern Germany, a topic but incidentally treated in Mr. Webb's volume; and about which I can speak with some confidence, in consequence of my having fortunately had, as a travelling companion, a gentleman whose judgment on this subject has been formed, not alone from books, but by long experience and a careful, *con amore*, study of many of the finest early pictures, both abroad and at home.

Journeying direct from Ostend to Cologne, we reached the "Rome of the North" before nightfall. The reports of the architect, Zwirner, periodically published in the *Ecclesiologist*, relieve me from the task of giving an account of the progress of the new works at the cathedral; but I cannot help mentioning, with regret, that a considerable portion of the nave on either side of the great central area, has been encumbered by wooden platforms, on which costly oak open benches, high, massive, and decorated with carving, have been erected. The chapel of S. Agnes, in the retrochoir, contains the "Dom-bild," (formerly in the chapel of the town-hall,) the *chef-d'œuvre* of the school of Cologne, painted about 1450, by Stephen Lothener. In the chief compartment is pictured the Adoration of the Kings. The

Blessed Virgin with the Child in her arms is seated on a throne, and clothed in a dark-blue mantle, lined with ermine; the two elder kings kneel on either side of her, and the younger one stands on her left hand. Their attendants, bearing gifts, and emblazoned banners, wait around. Behind her float seven angels, on a gold background. On the right wing is S. Gereon, in gilt armour and blue velvet surcoat, accompanied by his men-at-arms. On the left are S. Ursula, with a Pope, a Bishop, a Youth, and female companions. The back of the wings, when closed, contains the Annunciation. This grand triptych is alike distinguished for beauty and harmony of colour, and for its simple and solemn dignity of composition and arrangement, combined with elaborate finish in the details; and to adopt the words of an eminent German art-critic, "a feeling of ideal grace and beauty is breathed over the whole work, and is just as conspicuous in the loveliness of the Virgin with the Divine Child, as in the serene dignity of the kings who worship, and the youthful fulness of form and tenderness of expression in the holy virgins and the knights who accompany them."¹

In the museum are two other works of great interest, ascribed to Stephen Lothener. One represents the Blessed Virgin with her Infant Son, seated in a flowery meadow in a bower of roses. In the sky above her the ALMIGHTY is portrayed as the "Ancient of Days," and the Divine Dove hovers over her head. The other, the central portion of the great altar-picture, formerly in the church of S. Laurence in Cologne, represents the Doom. Our SAVIOUR, blessing with His right hand, and unveiling the wound in His side to the condemned, sits on a rainbow between the kneeling figures of SS. Mary and John Baptist, surrounded by seraphs of intense blue, bearing the instruments of the Passion. Below, in the centre, the dead are rising from their graves. On the left of the spectator is the gate of heaven, a lofty tower of Pointed architecture with angelic warders. The train of the redeemed, escorted by angels, is entering the celestial portal, and welcomed by S. Peter and a choir of "shining ones." On the right are the mouth of hell, Satan, and the reprobate, among whom a female, nude and bloated, is rather offensively prominent. This picture, notwithstanding the powerful tone of its colouring, "fails," as has been remarked, "in that depth of character and earnest sublimity which the scene demands." Its background has, unfortunately, been regilt.² The museum contains several other important works by ancient German masters, but I had not leisure to make notes of them. In the baptistery of the church of S. Mary in Capitolio, is a panel picture assigned to Albert Dürer. It bears his monogram, and the date 1521, and if not by him, is, at all events, a good specimen of his school. On one side is the Decease of the Virgin, and on the reverse are the Apostles around her empty sepulchre.

The railway-bridge, which is to supersede the steam ferry across the Rhine, will terminate in the Franken Platz, within a few hundred

¹ A small engraving of this picture will be found at p. 314, of "The Early Flemish Painters. By J. A. Crowe and G. B. Cavalcaselle." 8vo. 1857.

² Messrs. Crowe and Cavalcaselle ascribe this picture to an imitator of Stephen Lothener.

feet of the east end of the Dom, and its modern appearance will ill accord, I fear, with the hoary grandeur of the cathedral-choir.

From Cologne we proceeded by rail to Bonn, and thence up the Rhine to Coblenz. On the north of the choir of the church of S. Castor in that city, is a fine painting on a gold ground, mentioned by Mr. Webb, and attributed by Dr. Kugler to Meister Wilhelm of Cologne. It is of the year 1388. Its subject is the Crucifixion, with the Blessed Virgin and S. Peter standing on the left, SS. John Evangelist and Castor on the right, and Cuno, Archbishop of Treves, kneeling at the foot of the cross. Half figures of our Lord, S. Mary, the Apostles, and other saints, are depicted in panelling on the south aisle. The Liebfrauen-kirche was crowded with worshippers at low mass, about eight A.M.; not so the Lutheran church, which was fast closed, and hardly repaid one for the trouble of getting into it. A large crucifix, and four angels holding candles, stand on the communion-table, open seats are fixed on platforms in the nave, and the middle alley is filled with chairs, which (I may remark by the way) I found in no other church in Germany. Perhaps they are appropriated to the women, as I have learned is the case with those of the Calvinistic church of S. Laurence, in Rotterdam, to which I alluded in the *Ecclésiologist*, vol. xiii. p. 358. The pulpit, on the north of the nave, has modern figures of our Lord and Saints, and a clumsy Pointed canopy of a light slate colour; opposite to it is a raised seat or throne very similarly canopied.

From Coblenz we travelled by water to Mayence. In the Dom, about ten A.M., on Sunday, September 26th, I found a large congregation, collected in the aisles and open seats, (placed lengthwise, in triple row, down either side of the nave,) but leaving the wide central passage unoccupied. Mass, with musical accompaniment, was being solemnized by a single priest at the high altar; and at its conclusion the people sang a hymn with great energy. Three persons communicated at the sanctuary-rail, on which hung a white cloth. The hearty devotion of the numerous worshippers, the vast Romanesque pile in which they were assembled, and especially the grand colossal upright effigies of the Archbishop Electors, affixed to the nave piers, combined to render the scene very religious and solemn. After Divine Service, I was indebted to the courtesy of one of the ecclesiastics of the cathedral for a view of the chalices, &c., preserved in the sacristy, and felt disappointed at learning that the "reliquary of wonderful beauty," mentioned by Mr. Webb, was no longer there. Over a confessional, in a chapel of the south aisle, a little east of the pulpit, is a large triptych. The middle compartment contains figures, coloured and gilt, of the Blessed Virgin being crowned by the FATHER and the SON, between Whom she is seated, and hovered over by the Holy Dove. S. Paul stands on the right, and a Cardinal-Archbishop on the left, of the central group. On the front of the wings are paintings of the Apostles, six on each side; and on the back, of scenes in the life of our Lord. The Dom is receiving a partial restoration. In the interior were scaffolds at the east end of the nave, just short of the apse; at the east end of the south, and west end of the north aisle; and

externally, round the north-eastern tower. The church of SS. Stephen and Mary Magdalen retains its high altar and four brazen pillars; but every other fitting has been removed from the fabric, which was scaffolded throughout, encumbered with stones and rubbish, and undergoing, both internally and externally, a complete reparation. In the church of S. Quintin, not far from the east end of the north aisle, is a bas-relief in stone of the Agony, with the sleeping Apostles, finely designed in the manner of Albert Dürer; on the wall of the south aisle is a Procession to Calvary, similarly carved, but in parts almost grotesque. A Pointed organ-case was in course of erection in a pagan western gallery. The church of S. Emmeran is a late apsidal building, comprising a nave of five bays, north and south aisles, and a clerestory. The windows contain no tracery. The pulpit stands against the second pillar west of the apse on the north of the nave. It is ornamented with gilding and figures, in the style of the Renaissance. There is a plain western gallery, upholding an organ in a tawdry case, partly painted in imitation of red curtains! Its pipes, however, are left honestly of their natural colour. In a glazed cupboard, not over an altar, but in the corner of the east end of the north aisle, is a miserable doll-like figure of the Blessed Virgin with the Child, in blue satin bedecked with silver spangles and embroidery. Lights, on a triangular frame, were burning before it. Outside the church, at its north-eastern end, is a Gethsemane. Our LORD kneeling among rock-work, is offered a chalice by an angel; behind is some wall-painting; beneath, our SAVIOUR is represented lying in the sepulchre. This erection in stone, apparently of the seventeenth century, is seen through an arch, and protected by lattice work in iron. The church of S. Ignatius is a pseudo-classical apsidal structure, gorgeously decorated with gilding and carving. Behind the high altar, which has a rich Renaissance baldachin, is a Deposition in white marble, tinted from above by a window of orange-coloured glass! There are three altars on the south, and two on the north of the apse. The central one on the south side oddly contrasts with the rest, being of Pointed design, and supporting an elaborate niche faced with glass, and containing a painted statue of the Blessed Virgin with the Child, over which is a lofty pinnacled canopy, ornamented with gold and colour. Geraniums, in garden-pots, were standing upon the super-altar and tabernacle. The Dedication crosses are painted on the walls of this church, and under each cross is a branch for lights.

The observance of the Sunday at Mayence was edifying. Not a shop was open, and the whole population seemed to be either in the churches, or quietly promenading in the streets.

To the interior of the minster, at Frankfort-on-the-Maine, our next halting place, I had opportunity only to make one hasty visit. It has been cleansed from whitewash, the galleries have been removed, and the monuments, capitals, bosses, and bas-reliefs, newly gilded and coloured. A rich Pointed organ case, with carved angels, &c., also gilded and painted, was in progress in the north aisle. A magnificent stone canopy hangs over an image of the Blessed Virgin in the south transept, near the fine relief of the Entombment. On the walls of

the choir are paintings, rather coarsely executed, and similar in sentiment and in the soft expression of the heads, and shortness of the figures, to the school of Cologne, representing events in the life of S. Bartholomew, a scene from the Revelation, and our Lord's appearance to S. Mary Magdalen after the Resurrection. Kugler alludes, in terms of admiration, to "a Head of Christ crowned with thorns, preserved on a panel of the Gothic stone seat, which stands against the wall of the choir." This picture escaped my notice. Of the shabbiness of the inside of the cathedral, animadverted on by Mr. Webb, no trace, I am glad to say, remains, unless the *boarded flooring* of the entire aisles and nave, below the transepts, deserves to be so characterized.

In S. Leonard's church an altar has been erected at the east end of the south aisle, as recently as 1855. It is surmounted by a sort of reredos, containing in a niche, a painting by Steinle of the Blessed Virgin and Child, (with gilt nimbi,) over which is a Pointed pyramidal canopy of uncoloured oak, containing a statuette of an angel among tabernacle work, and terminating at the vaulted roof. A hanging, woven like a Brussels carpet, clothes the wall to some distance right and left of the reredos. It has a blue ground, upon which is a nondescript pattern in red and yellow, and is finished at bottom with a fringe of red, blue, and black worsted, interchanged. The chancel has been furnished with oak stalls and misereres, eleven on each side. The woodwork behind the seats is carved in tracery of Middle-Pointed design, and each panel has a different pattern. The front of the choir desks is also traceried. The stalls were put up in 1852, and as well as the canopy, &c., before described, are the work of one "H. T. Wild."

The Frankfort churches are closed during the greater part of the day. I had some difficulty in finding the sacristan of S. Leonard's; and could not enter the minster (not knowing where to apply for admission,) after an early hour in the morning.

The Third-Pointed Synagogue, described by Mr. Webb, is no more, and in its place is being erected a pretentious brick building, with stone dressings and ornaments, in a style partaking both of the Moorish and Romanesque.

In the collection of pictures belonging to Herr Bettman, the possessor of the Ariadne, are two pleasing interiors of churches by Morgenstein; also a Holy Family, poor and affected, by Cornelius; and (No. 197.) a curious little specimen of the school of Upper Germany, representing the Annunciation on a gold ground, between SS. Catherine and Margaret.

The Staedel Museum is rich in early Christian paintings, well-arranged, and in fine condition, which deserve to be better known in England. The following, by Italian masters, merit especial notice:—(6.) The Virgin and Child, enthroned under a canopy, with six angels on each side, singing or adoring, by the Blessed Angelico. (2.) The Virgin and Child, enthroned between saints and angels, and worshipped by two devotees, who kneel in the foreground of the picture; a fair specimen of the Siennese school of the fourteenth century. (14 and 15.) The Angel of the Annunciation and the Blessed Virgin;

by Crevelli. (7.) The Crucifixion, a work of the second half of the fifteenth century, containing many figures; angels (one of whom catches the sacred blood in a chalice,) in the sky, adoring; the good and bad thieves, whose souls are respectively being borne away by an angel and a demon. On the cross, above the head of our SAVIOUR, is a pelican in her piety. At its foot, in front, are the holy women, with the Virgin fainting; and on its right side, soldiers casting lots for the seamless coat. (36.) A Virgin and Child, with S. John; by Perugino. (3.) A beautiful Coronation of the Virgin, with a female saint on her right, and a bishop on her left hand; three angels on either side; and angels, holding flowers, kneeling below. This picture is, unfortunately, hung too high. From the works of the Flemish and German masters, I will select the more remarkable:—(117.) A triptych, of the "School of Cologne," formerly ascribed to Schoreel. In the central division is the Deposition. Mount Calvary is pictured in the distance, and Judas hanging on a tree. S. Mary Magdalen kisses our LORD's hand. Nicodemus (?) is giving the pincers to another person; and the nails, stained with blood as if just removed, lie on the sepulchre on which our SAVIOUR's sacred Body reclines. On the right wing S. Louis, (or, perhaps, S. Joseph of Arimathea,) bears the crown of thorns, the entombment being represented in the distance; on the left are S. Veronica, whose countenance is marked with a "subdued expression of deep inward suffering;" and a landscape, with Jerusalem in the distance. (107.) Our LORD crucified, between the Blessed Virgin and S. John, with many small male and female figures, some holding rosaries, kneeling below; attributed to the School of Upper Germany, of the sixteenth century. (64.) A fine specimen of John Van Eyck. The Virgin, nursing her Divine Son, sits beneath a tapestried canopy, on a throne of which the arms and back support small figures of lions. Her hair is long, and she wears a rich crimson robe, bordered with jewels. The Child holds an apple in His left hand, and two apples lie on the sill of a window on the left of the Virgin; on the right is a recess containing shelves, of which the upper one supports two glass bottles and a candlestick, and the lower a brazen vessel of water. (99.) The Mass of S. Gregory, by a Flemish artist of the fifteenth century. Here the altar has a foot-pace, and *one* candlestick. A cardinal, behind the pontiff, carries his tiara. (69.) The Virgin with the Child enthroned, in front of a screen composed of light pillars, is a good picture of the school of Memling. (105.) A female saint, probably a portrait, on canvas, by Albert Dürer. Her long hair is marvellously painted, and a silver ornament on the bracelet of her right hand is minutely finished. (80.) The Virgin with the Child, and S. Anne, seated on a throne; over them hovers the Dove, descending from the Eternal FATHER. Females with children, meant to represent our LORD's relations, and other persons are grouped around. This is an important German work of the fifteenth century. (71.) A small Flemish triptych, also of the fifteenth century. In the central panel is the Blessed Virgin and Child; on the right wing are half-length figures of S. George and a male—on the left, S. John and a female—devotee. The motto *en esperance* is repeated several times

on this pretty little picture. (65.) A choice example of Pieter Christophsen. The Virgin with the Child sits on a throne, ornamented with statuettes of Adam and Eve in niches; and other figures, and with tapestry, as in the picture by Van Eyck, above described. On her right is S. Francis bearing a crucifix; on her left, S. Jerome in crimson, holding a book in his left hand. Behind S. Francis is an open door, through which appears a landscape with water. On the lower step of the throne is inscribed, *Petrus XPR. me fecit*, 1417. (62, 63.) The wings of the picture of the Last Judgment by Stephen Lothener, at Cologne. These contain a series of martyrdoms of the Apostles, on a gold ground, which have been called "a set of abominable scenes of butchery, each of which is more disgusting than the one preceding it." This criticism is too severe. It must, however, be acknowledged that Stephen, like the Blessed Angelico, did not succeed in the delineation of subjects of human passion and violence; he excelled in representations of beauty and repose. (66.) The Virgin, clothed in a blue robe, with the Divine Infant in her arms, stands on steps beneath a tent, the sides of which are held back by angels. She is attended by SS. Peter, John Baptist, Cosmo, and Damian. There is a vase of flowers at the base of the steps, and flowers enamel the foreground. This is a fine picture by Rogier of Bruges, the pupil of John Van Eyck, and master of Memling. (67, 68, 69.) Three small, beautiful, and highly-finished specimens of the School of Van Eyck, representing:—1. The Birth of S. John Baptist; 2. The Baptism of CHRIST; 3. The Delivery of S. John Baptist's Head to Herodias. Each of these subjects is contained in a Pointed arch, ornamented, between the mouldings, with groups of figures under canopies, painted to resemble stone. These pictures are very like six in the Berlin Museum, by Rogier Van der Weyden the elder; described by me in the *Ecclésiologist*, vol. x. p. 372. (72.) A large triptych, assigned to the elder Van der Weyden. The central portion contains, in chiaroscuro, the Dead CHRIST in the arms of the Eternal FATHER; saints, in glowing colours, are delineated on the wings.

Leaving Frankfort, by the early morning train, we arrived at Nuremberg between three and four P.M. When passing Wurzburg, I observed that the stately three-sided apsidal chancel of the Marien Kapelle there, was scaffolded as if under restoration. On a slight acquaintance, Nuremberg does not impress one with the feeling of its antiquity so forcibly as, e.g. the older part—(particularly the weather-stained, picturesque timber and plastered tenements of the Jews' quarter)—of Frankfort. The reason of this, I apprehend, is that the houses in Nuremberg are, generally, high and massive, and strongly built of stone, upon which, in so clear an atmosphere, even centuries have left but few traces of decay. Being so remarkably well preserved, and having little beside the style of their architecture to mark their age, they at first disappoint a traveller who comes prepared to find them wearing the dilapidated and time-worn appearance usually presented by the remains of the domestic architecture of the Middle Ages. A very short time, however, is long enough to convince the antiquary, or artist, who lingers among its streets and churches, that scarcely any

other town in Europe retains so much of its Mediæval character. Regild and colour (as has been done in numerous instances,) the canopied images affixed to the corners of the houses, and the countless vanes which creak on the turrets and gables; fill the streets with people in the quaint costume of the fifteenth century; man the old battlements with steel-clad warriors; restore the ancient ritual to the sacred fabrics still rich in altars, roods, triptychs, statues, painted glass, and tapestry, and nothing more would be needed to reproduce, at least in outward semblance, the Nuremberg of Veit Stoss, Adam Kraft, Peter Vischer, Wohlgemuth, and, last and greatest, Albert Dürer, when the fame of its manufactures, arts, and arms, was spread abroad over every country of the civilized world.

One of the most extraordinary books in existence is the renowned *Chronicon Nurembergense*, printed in Nuremberg, by Koberger, in 1493, on imperial folio paper, and illustrated with two thousand two hundred and fifty wood engravings, executed by Wohlgemuth and Pleydenwarff. Its author was Hartman Schedel, a physician of the above city, and it contains a history of the world from its creation to the close of the fifteenth century of the Christian era. The art-student, who wishes to acquire some knowledge of early German *design*, will do well to study the prints in this venerable volume; but rudely magnificent as some of them doubtless are, they fail to give a just idea of the state of pictorial art as displayed in the panel pictures of the period to which they belong. As I shall have a good deal to say about Wohlgemuth's productions as a painter, some allusion to the foregoing unparalleled monument of his skill as a designer and engraver could hardly, with propriety, be omitted; and the rather, because two of its pages—the reverse of folio xcix, and the recto of folio c, are occupied by an immense woodcut of Nuremberg, as it appeared in 1493, and representing its many-towered gates and walls, churches, castle, and the lofty stepped gables of its houses. At that time the city had a *double* cincture of walls, fortified with turrets as many as the days of the year in number, as appears from the following extract from the description which accompanies the engraving: “Habet quoque propugnacula murum crassissimum et turres quinque et sexaginta supra trecentas.” The writer next refers to a subject, upon which I have remarked above: “Estque edibus civium amplissimis et firmissimis exornata.” The chronicler goes on to make mention of the “most famous parochial churches” of SS. Sebaldus and Laurence, and several other goodly ecclesiastical edifices, now, alas! destroyed or desecrated, including two or more monasteries: “Monialesque sacræ virgines ad divam Catherinam et sanctam Claram duo monasteria habent. Cruciferi ordinis theutonicorum spaciosa urbis loca possident; extat quoque in eâ Carthusiense cenobium edificii magnificentia amplissimum et pulcherrimum.” The account concludes with an enumeration of some of the treasures of which Nuremberg was then the possessor, including the regalia of Charles the Great, the “divinissima lancea quæ JHESU CHRISTI latus in cruce aperuit,” portions of the true cross, “et aliis reliquiis toto orbe celebrandis.” It may interest your readers to know, that the royal insignia of Charlemagne, with the lance and

other reputed relics, (above celebrated,) which were brought by him from the Holy Land, are now at Vienna.

And now reserving, with your permission, my notes on the pictures, &c., in Nuremberg, and on the remainder of my tour, to a future communication, I will say no more than that I am, my dear Mr. Editor,

Very sincerely yours,

JOHN FULLER RUSSELL.

ON THE ABUSE OF POLYCHROME.

To the Editor of the Ecclesiologist.

SIR.—Will you permit me to make a few remarks on the “second” article of your “Correspondent on Whitewash and Yellow Dab,” as it perhaps “more than incidentally” refers to my own in a former number on the abuse of Polychrome.

I perfectly agree with your correspondent that “beauty of colour, composition, and form appear to be laid everywhere before man’s eyes with a perfect unity of purpose to suggest to him ideas of life, and to relieve him from the dulness and deadness of mere material.” I am only at issue with him as to the extent to which the combination and application of them should be carried. I am unwilling to take to myself the remarks which he proffers of deficiency of perception in colour merely because I do not advocate its extensive introduction into churches. He says that he “cannot accept my axiom, too hastily assumed, that colour which is a necessity in nature is but an accident in art.”

In order to make my meaning clear, I should perhaps have said “an accident in sculpture and architecture.” With reference to the former we know not but that the Apollo Belvidere “might once” have been coloured, and might be coloured “again,” if there was bad taste enough to perpetrate such an outrage; but then as Hiram Powers, the American sculptor, most truly says, “he ceases to be a god, a spiritual embodiment, he steps down from his throne on high, and becomes man among men; we touch him, talk to him, and handle him with familiarity. And if this is so with one statue, it would be so with all, were all equally perfect. When Sculpture calls upon her sister Painting for aid, she acknowledges her weakness, drops her chisel, takes up the palette, and pursues a mongrel art, half sculpture, half painting.” I think the most determined advocate of indiscriminate polychrome will hardly venture to gainsay the justice of this reasoning. It will prove at least that there is “no necessary connection” between coloration and statuary. The Apollo Belvidere is still the “admiration of the world,” though *accidentally* destitute of the addition of colour.

And now with respect to Architecture. How strikingly true is the aphorism, “*Form* enacts what the spirit dictates. It is the telegraph, so to speak, of the soul which created it.” And who does not feel

that it is truly the "vehicle of expression" when he contemplates the magnificent churches with which England is gemmed everywhere. In speaking of them, one who has well studied the subject says, "Altitude, length, distance, space, are the elements we crave for putting together something which shall speak for us what we feel. Our sense of the greatness and glory of Him Whom we worship, and of the height to which even our limited faculties are capable of soaring in search of Him, is in a manner relieved by being allowed to utter itself, as it were, in things vast and high, in aisles that stretch away *from*, or vaults that soar *above* us. What a swelling and soaring anthem is to the heart and voice, *that* a cathedral is to the aspirations of the heart and the eye."¹ I wish your correspondent would bear in mind that this eloquent eulogy "omits all mention of the polychrome," for which he is so strenuous an advocate. Am I not then right in affirming that in church architecture, though coloration when *sparingly* and *carefully* used may heighten the beauty of particular parts, it is in truth but an *accident*?

Again your correspondent says, "When one speaks of architectural polychrome, there is another very great difficulty one has to contend with; for people's ideas rush into the exaggeration of vermilion, cadmium and ultramarine." And with very good reason, too, when experience demonstrates that an excessive love of polychrome has always been followed by a degeneracy in taste. The late Thomas Hope, in his *History of Architecture*, speaking of the Byzantine style, says, "As, in Pagan Rome, the taste for beauty of form and outline declined, that for glare of colours and gilding increased." In fact they follow each other as naturally as effect follows cause. I must again repeat what Mr. Street says of S. Mark's, "The colour is so magnificent, *that one troubles oneself but little about the architecture*, and thinks only upon the expanse of *gold and deep rich colour*, all harmonized together into one glorious whole,—so that all *architectural* lines of moulding and the like are *entirely lost*, and nothing but a soft swelling and undulating *sea of colour* is perceived." If this is the language and taste of a professed architect conversant chiefly with "form," when there is no want of that skill and taste which comes from study, what will ensue if the polychromists carry out their ideas? Vainly should we look, in the majority of our churches, for the taste which carefully and delicately manipulated the restored chapter-house at Salisbury. Nothing is easier than to daub a building with colour; and if such is the case in France, we shall hardly escape it in England.

The state of polychrome in the former country is not encouraging, more especially as the French are certainly not our inferiors in matters of taste. What does Mr. Street say of Notre Dame de Paris in 1857? "I was more than disgusted to find how shamefully its interior has been treated. The groining cells *papered* with blue paper diapered with gilt bees; the walls from one end to the other also *papered* with gaudy imitations of mediæval stencilling, and the whole of the clerestory windows *pasted over* with coloured cartoons on thin paper, by way of imitation of stained glass!" I do not say that Westminster Abbey

¹ Mr. P. Freeman on Cathedral Architecture. *Ecclesiologist*, Vol. XVII.

will ever be treated in this way, but I am justified in believing that such will be the decoration of many of our country churches, if the fervent polychromists are victorious. Such a plan *has been proposed*, and "without any condemnation" at a meeting in Oxford some time since. And we have warnings also in the treatment of secular buildings. The eminent architect above quoted maintains that "in Venice an old palace, between the badly restored Ca d'Oro and the Palazzo Segredo on the grand canal, has been *restored* and picked out with *white* and *light green*, and plastered and *painted* till almost its entire beauty has been destroyed!" Truly if the polychromists are not colour-blind, they may at least be said to be "blinded by colour."

But even if churches could be most tastefully decorated in this way, it would be a valid objection that you would introduce something really *alien* to the impression which such buildings are "intended" to convey. Painting and gilding could never heighten the effects so graphically described by Mr. Freeman. Paint the solemn and majestic choir of Canterbury, and you at once bring it down "from heaven to earth."

But your correspondent refers to the prophetic vision in the Scriptures. To which I might answer that the "sapphires and agates, and stones, with fair colours," can be no guide to us in "matters of taste," and were never intended to be so, inasmuch as they simply shadow forth a state of future bliss. The SAVIOUR of the world retired to the "lofty mountain" to pray, and the natural feelings would point to the "deep embowering forest," not unaptly compared to the Gothic church, as most suitable to the purposes of true devotion. In *that*, *unity* not *diversity* of colour predominates.

In conclusion, am I presumptuous in saying, without reference to any individual, that to consider "form the soul of art," as incomplete and imperfect without colour bodes no good, but rather harm, to the advancement of real taste amongst us?

The great masters of design said, perhaps with some exaggeration, "Perfect your outline and put in what you please." The polychromists would bring us back to the taste of children, who always wish to "paint before they use the pencil."

I remain, Sir,

Yours truly,

A MEMBER OF THE OXFORD ARCHITECTURAL SOCIETY.

December 29th, 1858.

ORGANS FOR VILLAGE CHURCHES.

To the Editor of the Ecclesiologist.

MY DEAR MR. EDITOR,—I did not expect that I should have to address you and your readers again on this subject; but since Mr. Baron, not content with defending himself, has added a somewhat unfair attack on the Hayward's Heath organ, besides several other inaccurate assertions,

I feel obliged to send a reply, trusting that from regard to truth and justice, rather than from any private feelings, you will give it insertion.

That part of Mr. Baron's letter with which I have to do begins towards the bottom of page 390. He complains that in my June letter I attributed to him "ignorance and mistakes." *Mistakes* I certainly did attribute to Mr. Baron; but I did not apply the word *ignorance*, or its adjective, to him. We are indeed all of us ignorant on many questions; but I wish to avoid harsh words as much as possible, and it is only under special circumstances that ignorance deserves a public rebuke. I was anxious to say a few words in your June number on the subject treated of by Mr. Baron, because they might prevent several persons from giving orders for one-stop organs: I had not time then to give the reasons for my opinions. If any of your readers have taken my unsupported assertions for more than they were worth, and at the same time slighted my recommendation of Mr. Baron's work at the end of the June letter, I shall be truly sorry for having been even the innocent cause of so much mischief. The rule that "no one has a right to make the allegation of ignorances or mistakes in a published book, apart from the proof on which it rests," would make it the duty of every reviewer either to write a long notice of every carelessly written book that is sent to him, or not to give his opinion of it at all; which, it seems to me, is a *reductio ad absurdum*. As to the charges against me of being "lofty and patronising," "placing myself in the chair of authority," &c., I leave it to you and your readers to decide whether my tone of writing has been unsuited to my position and attainments. I shall be most ready to correct the fault, if it exists. With what grace charges of excessive self-confidence come from Mr. Baron, is another question.

We come next to my three conclusions on the construction of small church-organs, quoted by Mr. Baron. There is not now sufficient difference between us on these points to make further discussion worth the while, even if I had more to say on them; I will therefore only remark that I am much pleased at learning that Mr. Willis has taken up the manufacture of these instruments, and that he has decided in favour of pedal-keys.

Mr. Baron now gives us an extract from Hopkins on the Organ, enlivened with some running comments of his own. Mr. Hopkins says that the old system of English organ-playing,—meaning that which prevailed from 1660 to about the end of the last century,—was very "light" and "thin," compared with the modern; and Mr. Baron evidently wishes to return to the older system. But, inasmuch as the period in question is now esteemed to have been the very worst through which English Church-music has passed, the quotation does not greatly strengthen Mr. Baron's position. As little to the purpose are his sneers at large organs in general, which I pass by, being sure that, whatever Mr. Baron may say against them, these wonderful instruments, if suitably placed and skilfully handled, will always be admired, in like manner as vast cathedrals and lofty mountains are admired. Our present concern is with organs for village and other small churches; and I must now renew my controversy with Mr. Baron as to whether

they are best placed in or out of the chancel. He charges me with setting at nought early precedent: let us see what are the grounds for this charge. Dr. Rimbault, in his "*History of the Organ*," alleges several instances of organs in cathedrals and college chapels being placed on one side of the choir, generally on the north. I do not think there can be a better position in cathedrals. In college chapels a central position over the choir-screen may be preferable, for reasons into which it is not my present business to enter. The position on one side of the choir was not, however, universal; for the same author mentions an organ at Canterbury Cathedral which stood anciently in the south transept, and another at Rochester which stood in the north transept, both of them outside the choir. "As regards parish churches," writes Dr. Rimbault, "the common situation for the organ, both before and after the Reformation, was in the chancel," and he quotes two instances. But he adds in a note, "Of course, other positions were occasionally adopted," and mentions two instances, copied from "*Jebb on the Choral Service*." This author adds a third (not, indeed, parochial), that of Trinity College, Oxford. In two cases out of these three the organ was on the rood-loft or choir-screen; in the other (the Beauchamp Chapel, at Warwick), it was over the west door. But even if the current of ancient precedent for placing organs in the chancels of parish churches were stronger than it is, I might still apply to this question what you have re-asserted in your last number (p. 379), "that the real exigencies of the actual Anglican worship ought to be the first consideration of Anglican ecclesiologists;" and thence conclude that if an organ placed outside the chancel supports the voices of the congregation better than one inside it, without being too far distant from the choir, it ought to be so placed. I hope I fully understand the value of a choir for leading a congregation; but I happen also to know something about the power of a congregation to impede a choir. Imagine the situation of a choir-man, with a small organ on one side of him doing its best to keep him in time and tune, and on the other a large body of parish school-children doing their worst to pull him backwards in time and downwards in tune. But put the organ westward of the choir, and it will probably keep the children in better time and tune; or, at any rate, it will prevent the choir-man from being so annoyed by their defects. Mr. Hopkins is certainly an authority in questions relating to organs; but it appears that this musician, when writing the passage quoted by Mr. Baron in pages 392, 393, had not in view the congregation's joining in the singing; otherwise the comparison of a concert-room would be quite irrelevant.

I think you will agree with me that every village church ought to have room in the chancel-stalls or seats for three men on each side, exclusive of the westernmost stalls, and of that occupied by the organ, if it be placed there. If the organ is to be small, and at a distance from the congregation, there is so much the more need of a full choir. There are doubtless many old village churches which have room for more than four stalls on each side, but there are also many that have not. I admit that, as Mr. Baron says in reply to another of my objections, "it would be easy to raise the organist a little higher, if thought

desirable," and this would give room for the bellows under the floor of the raised part. But I do not think this would be an improvement in respect of the seemliness of choral worship. With the body of the instrument above him for a canopy, the organist would then present a complete parody of a bishop in his throne.

With respect to the organ at S. Thomas's, Oxford, I am glad to find that it is more sensibly contrived than, judging from the grossly inaccurate representation, I had concluded it to be. I therefore retract the remarks in my last letter, as far as the actual organ at S. Thomas's is concerned. I still think, however, that a simpler arrangement of the grooves and pipes would have been far better. I am willing to give Mr. Baron all due credit for his new plans of pipe-arrangement. The best of them are unsatisfactory, only because all attempts at symmetrical arrangement must be so. I use the word *symmetrical*, not in its most general sense, but in that which I believe is usual in treating of architectural objects, namely, to denote that any two vertical sections, at equal distances right and left of the one through the centre, agree in every respect. It is essential to an organ-stop that no two of its pipes shall be of the same size,¹ and therefore it is, I repeat, essentially an unsymmetrical object. It is easy to make the A pipe look, *in front*, like the A, and so on; but things that are made to look like what they are not, are shams.² Mr. Baron has some curious ideas in connection with this subject. "What right has your correspondent," he asks, "to call the Pan-pipe arrangement the natural order of the pipes? It is their natural order as they stand ready for use, feet uppermost, in an organ-builder's shop, but not when planted on the sound-board of an organ." Now if one order be most agreeable to the nature of organ-pipes at one time, and a very different one at another, it is clear that their nature must have undergone a considerable change in the mean while. By what mysterious process is this transformation effected for the pipes of the Scudamore organs? As it is perfectly incredible that simply turning them feet downward and planting them on the sound-board can produce it, I hope that Mr. Baron, if he writes again, will enlighten me and your other musical readers about this matter. But let us hear Mr. Baron's reasons for believing that "the Pan-pipe arrangement" ceases to be the natural order of the pipes when they are planted on the sound-board. "In the first place," he says, "it cannot possibly be carried out, except in a mediæval Regal." That it is impossible to have the whole of the Open Diapason stop placed in a single line, *according to any arrangement*, except in organs of very unusual width, or of very small compass, is undeniable. But who wishes that the whole of that stop should be placed in a single line? The question is not whether the whole stop shall be arranged in a single line or not, but in

¹ There are, indeed, some exceptions to this rule, namely, in compound stops, and in the shrillest of the single stops; but these exceptions do not affect the argument, because the equal pipes of these stops cannot be symmetrically disposed.

² To speak with exactness, the front of the A pipe would in that case be a sham, so far as its length exceeded the true length of the pipe. The case is quite similar to that of the high-pitched gables which, in some modern-Gothic conventicles and other buildings, may be seen rearing themselves in front of a low-pitched roof. The gable is then a sham, so far as it differs in pitch from the actual roof.

what order the pipes which *are* to be placed in a single line shall be arranged. Mr. Baron proceeds,—“ In all modern organs, it is a mere sham and pretence, as may be seen in the description of the Hayward's Heath organ. . . .” How can a thing be a sham, when it does not pretend to be anything else than what it is? The idea that the front pipes of that organ were intended to be taken for the whole stop, if this be Mr. Baron's meaning, is certainly one the credit of which, whatever it may be worth, belongs to him alone. The rest of his criticism on the organ in question is in good keeping with the preceding bit. “ The six tallest pipes are placed on a lower level facing west, which is a botch.” If it was “ a botch ” to place these pipes as near to their wind as the situation allowed, I should like to know what names should be applied to the practices of leaving them and others out altogether, or substituting stopped wooden pipes for them. See “ Scudamore Organs,” pp. 37, 38. “ The remaining 29 [28], from $c^1\sharp$ to f^3 [a^3] alt., are stowed away we don't know where.” I beg leave to inform Mr. Baron that the smaller pipes of organs are usually—I think I may say *always*—placed on the sound-board, over their wind, and that the designer of the Hayward's Heath and Preston organs is not the person who would depart from so sensible and well established a practice. The next sentence I pass over, not knowing to what organ or organs it is meant to apply. I take, however, this occasion to explain the rationale of front-pipes, believing that an explanation may be acceptable to some of your readers, who, like Mr. Baron, do not yet understand it. It is right to mention that I am here doing little more than putting Mr. Hopkins's information into a condensed form. In order that an organ may look like an organ, some of its pipes must be exposed to view; and the next question is, which shall they be? For reasons which have frequently been stated, the Open Diapason pipes are usually placed in front of the other stops; and the next choice lies between the bass and treble of this stop. The consideration that the bass-pipes are not only the most bulky, but also require most “ speaking room,”—that is, open space before their mouths, to allow the current of air to escape freely,—is decisive in favour of the bass pipes standing outside. The treble-pipes can be placed closer behind the bass, without damage to the sound, than the bass-pipes can be placed behind the treble. Add to this, that removing the bass of the Open Diapason from the sound-board gives some valuable room for the bass of the other stops; and that the sound of the treble-pipes can issue from their mouths freely enough through the *triangular spaces* left by the *feet* of the bass pipes; whereas when the treble pipes are placed in front of the bass, a large portion of the sound of the latter has to find its way through the *narrow chinks* left between the *bodies* of the former. Choirs, it is well known, are so arranged that the men may sing over the heads of the boys. In organs the contrary arrangement is preferable with respect to the large and small pipes, because the mouths of organ-pipes are situate, not in the upper part of their bodies, but next to their feet. The fact that placing the largest metal-pipes in front gives dignity to the appearance of the organ, is an incidental advantage. Provided that the front pipes are cut down to their real length, and are

arranged according to the order of their grooves, they cannot, with any justice, be accused of being "a sham." But let us attend to Mr. Baron's other objections against the semitonal arrangement. He produces three—two mechanical, and one musical—not one of which proves anything, except that he is not very well up in "Hopkins." In the first he confounds together the arrangement of all the pipes in one line, which is generally impracticable for the larger stops, with the arrangement of the grooves in the order of the semitones, which takes little or no more room than any other arrangement. The usual zigzag arrangement of the pipes on the sound-board will generally bring them within the reach of the fan-frame movement in small organs without any crowding. The next mechanical objection, that "all the larger pipes being placed at one end of the sound-board, the weight would be very unequally distributed," is a stale and stupid one, which Mr. Hopkins has already answered, (sec. 1167,) by remarking that the additional weight is easily provided against by a stronger building-frame: but in fact the frame must be very weak indeed *not* to be able to bear the weight of the bass-pipes at one end, especially when the largest metal-pipes are removed from the sound-board. An organ-frame is not like a boat, which requires its burden to be equally distributed: it is more similar to a four-legged dining-table, where no one, I suppose, would apprehend any danger from its happening to be laden with a round of beef at one end and only a couple of fowls at the other. As to the musical objection, that "the Pan-pipe arrangement is bad, because the pipes when so arranged will be particularly liable to sympathise and spoil each other's speech," Mr. Baron does not favour us with his grounds for this assertion; and I think it would be particularly difficult to find any, as far as the manual stops of small or moderate-sized organs are concerned. If there were any reason in the objection, it would apply to most of the "Scudamore organs," as well as to those all of whose pipes are arranged in the natural order; since, even in the former, we find CC and CC# pipes, or G and G# pipes, or some other two that differ only by a semitone, standing side by side. Perhaps Mr. Baron had an indistinct recollection of a passage in "Hopkins," (sec. 1201,) where that author states that "it does not answer to plant large-scale Bourdons semitonally." He adds, however, that the bad influence of one pipe upon its neighbour does not appear in small-scale stopped pipes; and says nothing of its having been observed among the pipes from CC upwards. Now large-scale Bordone pipes are out of the question for small organs,¹ and in organs of a moderate

¹ Mr. Hopkins, in a letter printed in the *Guardian* of January 5, goes so far as to propose a Bordone for an organ to contain only three other stops. Such an organ would furnish a very effective accompaniment to the choir and congregation of a village church, and be incomparably preferable to an organ containing open diapason only, while its estimated cost is only £10 more. But a Bordone of very small scale would be sufficient for such an organ. The CCC Stopt Diapason pipe of the Preston organ is 5½ in. by 7½ in. in its internal dimensions; and these pipes, though placed semitonally, do not spoil one another's sound in the least, at the same time that they are quite sufficient to balance the other ten pipes which speak on every key of the great manual, when all the stops and both couplers are drawn. A Bordone of still smaller scale would, I think, be sufficient for Mr. Hopkins' four-stop organ.

size would only be used for pedal pipes, which might, without any inconsistency, be differently arranged from the manual stops, supposing that there were a practical reason for doing so. If a heavier wind were used, the scale of the stop might be diminished, without rendering the tone too weak; and then this objection to the semitonal arrangement would vanish completely.

With respect to the question about harmoniums, I will only remark, that if it were certain that they teach men and boys to sing through their teeth, that would be a serious objection to the use of those instruments. But inasmuch as some singers *will* commit the same fault, even though they have been taught with the help of an organ or piano-forte, it would require a large mass of observations to prove that harmoniums really have this property; nor would the observations be worth much unless they were made by some cooler and more scientific head than Mr. Baron's.

The prices of organs similar to those at Hayward's Heath and Preston-next-Wingham can be learnt from Mr. Eagles, John's Terrace, Hackney Road, N.E.

Yours, &c.,
S. S. G.

THE HOUSELLING CLOTH.

To the Editor of the Ecclesiologist.

MY DEAR MR. EDITOR,—I want to put on record an odd and unexpected proof of the existence of an old tradition and practice still, as I think, surviving, when, perhaps, its real and original purpose is forgotten. Every ritualist knows what the houselling cloth is—a cloth extended before the communicants to catch any fragment of the consecrated bread. This houselling cloth is ordered in the Coronation office, and it is to be held by two bishops. It was, I believe, up to a comparatively recent period always used at the royal chapels: and there are churches in which, as we have lately been assured, its use survives. It is generally employed, at least I have often seen it, in France, where the altar-rails are covered with a white cloth.

Now did you never observe a practice common, and in my days of rustic experience universal, in the country, for women always to carry their Prayer Books wrapped in a white handkerchief to church? London female servants as a rule carry, or rather used to carry, for they are getting too fine now-a-days, their Prayer Books in their white handkerchief. Prayer Book and white handkerchief was the use of Sunday. On week-days and in their best, there was no display of this white handkerchief; on Sundays it was the rule. It was the outward sign of church-going. I have long *suspected* that this invariable and anomalous white kerchief was the old houselling cloth: and I remember that in conversation this suspicion of mine was pronounced by you to be at least a probable guess.

I have just got proof of it. I was called upon to-day in an official capacity to administer communion to a considerable number of old almsfolks in a church in the very heart of the city of London, the very last place where one would expect to find this old ritual tradition observed. One poor old woman, from Bristol, who communicated, when she knelt at the altar-steps, deliberately spread her white—or rather yellow-white—pocket-handkerchief all along the rails before communicating. I wish some of your country readers would, when they see the Sunday pocket-handkerchief, investigate this subject, and inquire whether in any place any knowledge of its meaning, or traces of this practice survive.

Yours truly,
W. S.

London; Epiphany, 1859.

ARCHITECTURAL NOTES IN FRANCE. No. II.

It is unnecessary to say anything of the churches of Paris. They must be thoroughly well known to most of the readers of the *Ecclesiologist*, and it would be a presumption as well as a waste of time on my part to describe them. To those who have not carefully examined them, let me recommend M. F. de Guilhermy's "*Description Archéologique des Monuments de Paris*,"¹ as a very useful and trustworthy guide.

The antiquarian and architectural riches of Paris are very far beyond anything of which we could ever boast in London. For beside such well-known examples as Notre Dame, the Sainte Chapelle, and S. Germain des Prés, there are numbers of smaller churches, very many of which are of very great interest. Moreover the churches of Paris afford examples of so many periods, that it is possible—beginning with the unique choir of S. Martin des Champs, the church of Montmartre, and S. Germain des Prés, and going on to Notre Dame and the Sainte Chapelle—to trace out the gradual development of the system of architecture and sculpture, which in the last two buildings reached such perfection.

Leaving Paris for Beauvais, the first station at which I stopped was l'Isle Adam, from whence a walk of two or three miles by the banks of the Oise brought me to the fine village church of Champagne. This is very unlike an English village church in its general scheme, but full of interest. In plan it consists of a groined nave and aisles, of six bays, a central tower with a square chancel of one bay, and transepts with apsidal projections from their eastern walls. The date of the whole church (with the exception of the tower arches, which must have been either rebuilt or very much altered in the fifteenth century) is about the end of the twelfth century. It is now undergoing repair at the joint expense of the Emperor and the Commune, but this is being done in so careless a manner that it is to be hoped it will not proceed further than is absolutely necessary for the security of the fabric. The

¹ Published by Bance: Rue Bonaparte, 13.

western façade has a very singular doorway, the tympanum of which is pierced with a window of six cusps, whilst the abacus of the capitals is carried across the tympanum, and a square-headed door pierced below. Above is a large wheel window of twelve lights. The aisles are lighted with lancets, whilst the clerestory has a succession of circular windows, which internally form part of the same composition as the triforium, the lower part being an unpierced arcade. The chancel is lighted at the east with a circular window enclosed within a pointed arch, and on either side with Early Geometrical windows of two lights. The finest feature is the steeple, which rises in two stages above the roofs. The belfry stage is excessively lofty and elegant in its proportions, having two windows of two lights in each face divided by a cluster of shafts, whilst other clusters of shafts at the angles of the tower run up to a rich corbel-table and cornice, under the eaves of the roof. The finish is a hipped saddle-back roof of steep pitch and covered with slate.

Internally the most rare feature is a very light cusped stone arch of Flamboyant character, with pierced spandrels, which spans the western arch of the tower, and no doubt originally carried the Rood. The capitals in the nave are boldly carved, and carry the groining shafts, which are clusters of three. At the west end of the north aisle, and projecting beyond the façade of the church, is the ruin of a small gabled chapel, the object of which I did not understand.

Altogether this church, owing to its fine character, and the retention of almost all its original features and proportions unaltered, deserves to be known and visited by all ecclesiologists, who travel along the Northern of France railway to Paris. A few miles farther on the left rises the fine church of S. Leu, which I have known for a long time, and which deserves, as I think, very much more notice and study than it appears to have received. The plan, situation, details, and style (early First-Pointed) are all alike of the best, and I know few, even among French churches, which impress me more strongly with the thorough goodness and nobility of their style. The east end of the church rises from the precipitous edge of a rock, which elevates the whole building finely above the level of the *riant* valley of the Oise. It was attached, I believe, to a Benedictine abbey, the other buildings of which are all in a most advanced state of decay. The church fortunately, though much out of repair, and in some points altered into Flamboyant, is nevertheless sufficiently perfect for all purposes of study. It consists in plan of two western towers (the north-west tower being only in part built) then six bays of nave and aisles, three bays of choir, and an apse (circular on plan) of seven bays; round the apse is the procession path, and four chapels, also circular on plan, lighted by two windows, so that one of the groining shafts is placed opposite the centre of the arch into each, and over the altars. In place of the fifth chapel on the north side, a circular recess is formed in the external wall of the procession path, so as to make space for an altar without forming a distinct chapel. I should be disposed to say that this was the original scheme of the church, afterwards altered and much improved by the substitution of

larger and more distinct chapels.¹ The central chapel of the apse has the unusual feature of another chapel above it, on a level with the triforium, adding much to the picturesque effect of the east end. In addition to the western steeples there are gabled towers which rise above the aisles on each side of the choir, and the church is remarkable like the church at Mantes for the absence of transepts. Perhaps, as the internal length is not quite 200 feet, this is of some advantage to the general effect. A considerable change has at some time been effected in the external appearance of the east end, for on examination I found that each bay of the triforium was formerly lighted by two lancet windows between the clerestory and the roof over the aisles. My impression is, that this must have been altered when the chapels round the apse were erected and within a very short time of the original construction of the church; but whatever the reason, the church has lost much by the alteration. The six bays of the nave appear to have been built after the west end and the choir. The latter has a noble very Early-Pointed doorway, rich in chevron ornament, and this seems to have had a porch gabled north and south between the towers so as not to interfere with the window in the west wall of the nave. The south-west tower and spire, though small in proportion to the height of the nave, are of elaborate character. All the arches are round, and there are two nearly similar stages for the belfry. The spire has large rolls at the angles and in the centre of each face (an arrangement seen at Chartres and Vendôme) but in addition it has the peculiarity of detached shafts, standing clear of the rolls on the spire and held by occasional bands. They have a certain kind of quaint picturesqueness of effect, but were never, I think, imitated elsewhere. The whole face of the spire is notched over with lines of chevroned scolloping. On entering the church the first thing that is remarked is the excessive width of the nave (36 feet between the columns) compared to that of the aisles (about 12 feet). The result is, that a grand unbroken area is obtained for worshippers, whilst the aisles appear to be simply passage-ways. The general proportion of the building is, however, rather too low in proportion for its great width. Almost all the arches throughout the church are, more or less, stilted, and with the best possible effect. When the eye is thoroughly accustomed to this it is curious to notice how unsatisfactory any other form of arch is. The fact is, that a curve which commences immediately from its marked point of support, is never so fine as where it rises even a few inches perpendicularly before it springs. The capitals throughout the church are finely carved, and those round the apse are of immense size, and crown circular shafts of very delicate proportions, much as at Mantes, and (though on a heavier scale) at Notre Dame, Paris. The construction of this part is of the very boldest character, and exemplifies in a very striking manner the extreme skill in construction to which the architects of the day had arrived.

¹ The chapels round the apse of Senlis Cathedral form an intermediate link between the two plans at S. Leu. They form exactly half a circle on plan, and have only two bays, one of which is lighted with a window. Externally they have stone roofs, finishing under the triforium windows. These two churches should be studied and compared together.

Great effect is produced by the profusion of chevron and nail-head ornament used on the exterior of the church; a double course of the former of the very simplest kind forms the cornice under all the eaves, and is also used down the edges of all the flying buttresses. On the north side of the nave there still remains a portion of the cloisters, of fine early character; two sides only remain, with a room of the same date with groining resting on detached shafts. Some remains of gateways in the old walls of the abbey are worth noticing, as also the old walls which surround the church, built for the most part against the rock on which it stands, with here and there very small openings, which make them look as though they were intended for defence. Whilst I was in the church some boys came to toll the passing-bell. They said that they always did so on Fridays, at three o'clock.¹

I saw nothing between S. Leu and Beauvais, though in the part of France bordering on the Oise, I believe that every village would afford something worth seeing in its church. My time, however, was limited.

As you reach Beauvais, the country changes; there is a great deal of wood, a very scattered population, and but few churches. Of course the first object of every one at Beauvais is the cathedral; a building from the study of which I derived less satisfaction than might be expected. It is unpleasant to find an artist striving after more than he is really able to attain, and this was conspicuously the case with the architect of Beauvais. The church was consecrated in A.D. 1272, and fell in A.D. 1284. In order to repair its defects the arches of the choir were subdivided, and from the great size of the columns, and the narrow span of the arches, the present effect is that of a church in which the arches have but little to do, and in which everything has been sacrificed to keep the building from falling again. Then when the roofs and passages about the building are mounted it is seen that the great object of the architect has been simply to obtain one grand effect—that of height and airiness, and that to this everything has been sacrificed: the details throughout being poor, coarse, and slovenly in their mode of execution. The whole gave me the impression of being the work of an unsatisfactory architect, though at the same time it is impossible to deny the excessive grandeur of the vast dimensions of the interior so far as it is completed, or the beauty of arrangement which marked the original scheme of the ground-plan, unpractical and unstable as it was. It may be right, however, to attribute some of the failures, with M. Viollet Le Duc, to the carelessness of workmen; though no good architect allows himself to be so excused.

It seems very like presumption to criticise such a building, yet I know not the use of architectural study if it is to be pursued with that blind faith, which obliges one to admire indiscriminately everything that was built in the thirteenth or fourteenth century. The mere fact that the main intention of the people of Beauvais was to build something finer

¹ No one who visits S. Leu should omit to go also to Senlis. They will find a tower and spire of unusual—if not unique—beauty and elegance. There are two fine desecrated churches, and other remains which, with the charming cathedral, make a *tout ensemble* not easily forgotten. It is a walk of about six miles only from S. Leu—passing by Chantilly.

than their neighbours at Amiens is in itself suggestive; and I am not surprised that a building erected on such terms is unworthy of its age. It is one of the very few buildings of the kind which impresses me in this way: for usually the feeling derived from the study of mediæval churches is one of respect for the absence of anything but the most thoroughly artistic feeling on the part of their builders. No doubt the architect of Amiens did his work in the best way he could, with little reference to what was being done by his neighbours; and it is curious that the grand success which he achieved should have led, both at Beauvais and (I think also) at Cologne, to unworthy and unsuccessful attempts at rivalry. I can quite see that a claim may be made for the architect of Beauvais, as a man of genius who was not quite so safe a constructor as his contemporaries, but who nevertheless conceived the grandest idea of his age, as far as size and height were concerned. I can only answer that this is not the character of a great architect, and would lead me to class him with the architect of the abbey of Fonthill, rather than with the architect of Amiens or Chartres. The first architect of Beauvais was, however, a better architect, in some respects, than his successor; for though his details (seen in the apse only) were not of the first order, those of the latter are about the worst I have ever met with in a French church of such pretensions.

The glass in the clerestory windows has a band of figures and canopies crossing them at mid-height, with light glass above and below: this is an arrangement often met with, and generally productive of good effect, especially in windows of such great height. A museum attached to the west side of the north transept contains a few antiquities; but the feature of most interest is a late, but good cloister, noticeable for the extreme delicacy of the shafts and piers between the trefoiled openings. In the museum is a fair embroidered mitre, which belonged to F. de Rochefoucauld, Bishop of Beauvais, in 1792.

The church of S. Etienne¹ is, after the cathedral, the great architectural attraction of Beauvais. Its west front has a grand arched doorway, with a sculptured tympanum, containing the Nativity, the Adoration of the Magi, and the Coronation of the Blessed Virgin, and four rows of figures of angels and others in the arch. The jambs and central pier are completely denuded of all their shafts and statues, and the whole work is much mutilated in all its parts; nevertheless, it is the best thing remaining in the city, as far as goodness of sculpture and detail can make a work good. The gable of this porch runs back into a triplet, and the main gable has a cusped circular window, now blocked up. The date of the whole front is early in the thirteenth century. On the north side of the nave there is a fine doorway, of very ornate Romanesque; it has been carefully repaired. An arcade of semicircular arches above the doorway is diapered with a pattern sunk in the stone and marked at regular intervals by red tiles inlaid, and

¹ I copied the following from the "Tarif" of the seats in S. Etienne:—

"Une stalle haute par année, 8 fr.

Une stalle basse " 5 fr.

Les deux premiers bancs à chaque côté du chœur, 8 fr.

Les deux centres bancs derrière l'autel, 7 fr. 50 c."

about two inches square. The effect is good, and it is, I suppose, a restoration. The circular window on the north side of the church is remarkable for the figures sculptured outside its label: it is evidently a wheel of fortune window.¹ The buttresses of the aisles are valuable examples of late Romanesque work. They have a fair projection, but are weathered off some five or six feet below the eaves' corbel-table; and from their summit in some cases one, and in others two, shafts rise to support the corbel-table. The choir is lofty Flamboyant work, but ugly. The nave, of early Transition character, internally has very heavy groining-shafts, and the far from admirable peculiarity of a triforium with arches formed of very flat segments of circles, and the string under the clerestory rising in the same line, and forming, as it were, a label to the arch below.

The gateway to the Bishop's palace, with its steep and picturesque roofs; the palace itself, with its valuable remains of Romanesque work at the back; a portion of a Romanesque house near it; and a fine fourteenth century gabled house in the Rue St. Veronique, with three Pointed and canopied windows in its first floor, are the principal features of interest after the cathedral and S. Etienne. There is, too, a great store of fine timber houses, one of which, in the Rue St. Thomas, is particularly noticeable for the elaborate filling in of encaustic tiles between all the timbers.

From Beauvais I made an excursion of some ten or fifteen miles, to see the Abbey Church of S. Germer. It is a church little known, I suspect, to most English tourists, but of very rare interest, and equal in scale to our churches of the first class. The drive thither among woods and low undulating hills is pleasant. The church consists of a nave and aisles of eight bays, transepts, and an apse of seven sides, with an aisle, and two chapels on either side. The place of the central chapel at the east is occupied by a low passage of three bays, leading to a grand Lady chapel of four bays, with an apse of seven. The whole of the nave and choir are of fine style, in transition from Romanesque to Pointed. Externally, hardly any but round arches are seen, but internally the main arches are Pointed. I know few things much more striking than the treatment of the apse. The main arches have their soffits composed of a very bold round member, with a large chevron on each side; and the effect of this, in connection with the acutely pointed arches, is strikingly good.² Above this is the groined triforium, opening to the church with an arcade of semicircular arches, subdivided into two, and supported on coupled detached shafts. Immediately under the rather plain clerestory windows is a corbel-table, and in each bay square recesses, now blocked up, but which look as though they had opened to the roof of the triforium. The groining-ribs of the apse are large, and profusely adorned with sculpture. The aisle round the apse is all built on the curve (as is usually the case in early work), and the groining, constructed in the same way, has those ungraceful and difficult curves, which result from this arrangement.

¹ See the Illustration of a Wheel of Fortune in "*Les Arts Sempiternels*," Vol. II., taken from a MS. in the *Bibl. Imp.*, No. 6877.

² This work recalls to mind the work of the same character at Glastonbury.

Very good low metal parclooses divide the choir from the aisles. In the nave some of the capitals appear to be of very early date, (especially along the north wall, where the acanthus is freely used); the whole of the triforium is stopped up, but the design of this part of the church seems to have been similar to that of the choir, with the exception of the chevron round the arches. The groining, too, save of the two eastern bays of the nave, is of later date. At present the only steeple is an eighteenth century erection over the crossing; but there was evidently an intention originally to build two western towers. An altar, of the same date as the church which remains in it, is of much interest, as from its rather ornate character it seems probable that it was never intended to be covered with a cloth. It is figured at p. 180 of M. de Caumont's *Abécédaire*.

The exterior affords many features of interest. It is as I have said almost entirely round-arched, and the choir affords a good example of the triple division in height, rendered necessary by the groined triforium and the projecting chapels of the apse. The clerestory and triforium are each lighted with one window in each bay, whilst the chapels have three windows,—a wide one in the centre, and much smaller one on each side. There are no flying buttresses to the clerestory, but small quasi-buttresses, formed of three quarters of a shaft, finished under the eaves with a conical capping. The eaves cornice all round the church, of intersecting round arches, resting on corbels, is so similar in its character to some of the work in the beautiful chapter-house of S. George de Boscherville, that I can hardly doubt that they were executed under the same influence, if not even by the same workmen.

The feature, however, which lends the most interest to the building, and aids so much in its picturesque effect externally, is the grand Lady Chapel,¹ said to have been built by the Abbot, Peter de Wesencourt, between the years 1259, and 1266. In plan, disposition and general arrangement it appears to be as nearly as possible identical with the destroyed Lady Chapel of S. Germain des Prés, at Paris, built by the celebrated Pierre de Montereau, between the years 1247 and 1255. Pierre de Montereau built also the Sainte Chapelle at Paris, between 1241 and 1248, and died on the 17th March, 1266. A comparison of the design of these three buildings has induced me to believe that in this Lady Chapel of S. Germer we have another genuine work of this great architect, for it was built before his death, and is identical in many of its features with work which we know to be his. The plan of all these buildings is identical.² They all had two staircase turrets and a large rose-window at the west end, a parapet above the rose-window, and a smaller rose in the otherwise plain gable. The design of the window tracery, the gables over the windows, the detail

¹ It is sometimes called also the "*Sainte Chapelle*" of S. Germer: I know not, however, on what grounds. M. Viollet Le Duc does not mention it in his list of *Saintes Chapelles*.

² There is some reason for believing that the Lady Chapel of S. Germain des Prés was groined with sexpartite vaulting: if so, it differed from the other chapels in this respect.

of the staircase turrets, buttresses and parapets, are all so similar that my suggestion really scarcely admits of a doubt. The main differences are, that at S. Germer the original western rose window is perfect, whilst in the Ste. Chapelle it is a Flamboyant insertion, and that the chapel is of one story in place of two. In this last point, and in its complete separation from the church, it agrees entirely with the destroyed chapel at S. Germain des Prés. The passage between the apse and the chapel is of three bays, with a doorway at the side, but, so far as I could see, no trace of an entrance from the apse. It is groined: the windows (of four lights) are much elaborated with mouldings, and have trefoiled inside arches: and an ascent of six steps leads from it under a fine archway into the chapel. There is a north doorway in the chapel, and the whole is groined. The dimensions appear, as nearly as I can make out, to be precisely the same as at S. Germain, but less than in the Ste. Chapelle, being about 27 ft. 6 in. in the clear between the groining shafts, and between 70 and 80 feet in length. The original altar of stone, supported on a trefoiled arcading, remains fixed against the east wall. This is 6 ft. 5½ in. long by 3 ft. 3 in. high. In the museum, at the Hotel Cluny, at Paris, one of the most valuable relics is a stone retable, painted and gilded, formerly in this chapel. I have not its dimensions, but it is of much greater length than this altar, and I have no doubt, therefore, that the principal altar stood in its proper place under the chord of the apse, and that the retable belonged to it. This arrangement was not uncommon; it was identical with that of the altars in the Ste. Chapelle; the same arrangement existed originally at Amiens; and we have an instance of it in England in the choir of Arundel church.

The retable has subjects from the life of our Lord, and illustrative of the legend of S. Germer. In the centre is the Crucifixion, SS. Mary and John; to the right of the Virgin is the Church, and to the left of S. John the Synagogue: then come figures of SS. Peter and Paul, the Annunciation and Salutation, S. Owen (uncle of S. Germer) healing a knight, a noble speaking to a pilgrim, and S. Germer asking Dagobert to allow him to leave the Court, in order to found his abbey. The whole of the figures are painted and gilded in the most sumptuous and yet delicate fashion, and though much damaged, are still sufficiently perfect to be intelligible.

M. de Caumont has given a drawing in the *Abécédair*¹ of what seems to be a remarkably fine shrine, of twelfth or thirteenth century character, still in the possession of the Commune of Coudray, S. Germer. I believe this is within a few miles of S. Germer, and it ought not to be missed by ecclesiologists who take this route. It has an arcade of four trefoiled arches on each side, and one at each end, and has a steep roof with a fine open cresting at the ridge.

Of the other buildings of the Abbey very slight traces now remain. Close to the west end there is, however, a very simple gate house, and the modern conventual buildings appear to be now used for a school, superintended by nuns.

S. Germer is certainly one of those churches which no ecclesiologist

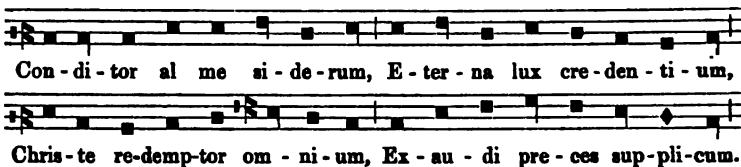
¹ P. 365.

who goes to Beauvais should on any account miss seeing. Its rare scale, dignity, and architectural interest, and its secluded situation afford attractions of the highest kind, and I am confident that no one who takes my advice in this matter, will come back disappointed.

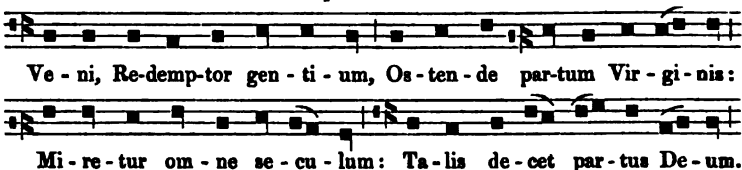
GEORGE EDMUND STREET.

SEQUENTIÆ INEDITÆ.—No. XVIII.

IN continuing our extracts from the *Sequentiarium* and *Hymnarium* of S. Gall, we should lose more than half its value did we not copy its musical notation, its different readings of world-known melodies. We take them as they come, and we begin with the *Conditor alme*.



The next is the *Veni, Redemptor*.



Passing over the *Verbum supernum prodiens*, *Nec*, the *Vox clara*, the *Agnoscat omne*, the *Christe Redemptor omnium*, and the *A solis ortu*, as not remarkably differing from the Sarum melodies, we come to the *Corde natus ex parentis*.



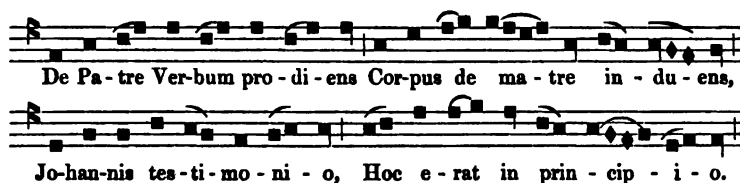
Next comes the *Sancte Dei*.





This is another proof, were proof wanted, that this hymn is of three lines, and not, as Mone will have it, without any reason, of two. As Dr. Daniel very well observes, the additional Portuguese stanzas, discovered by Mr. Neale, at Lisbon, would amply show this. Notice also that the more difficult reading, *Circumfultus*, not *Circumfusus*, is here adopted. Had we then been aware of this great authority, we should probably have given this reading in the *Hymnal Noted*.

Then follows the hymn *De Patre Verbum prodiens*. As in Mone, III. 708.



The above melody is new to us. The next hymn has not, as far as we are aware, been printed; we would refer it to the 8th,—or possibly the 9th,—century.



Gratuletur orbis totus
Nato Christo Domino:
Qui, pro culpã Protoplasti,
Carnem nostram induit;
Ut salvaret quos plasmavit
Dei Sapientia.

Verbum Dei Caro factum
Nascitur ex Virgine:
Non amisit Deitatem,

Formam Dei suscepit;
Ut peccatum de peccato
Damnaret Omnipotens.

Magnus¹ nobis commendavit
Per Johannem gratiam;
Baptizatus in Jordane
Lavit mundi crimina:
Ut credentium purgaret
Gentium piacula.

¹ We would rather read *magnam*.

Quem vox paterna vocavit,—
 'Ecce meus Filius,
 In quo mihi complacui,
 Cœli, terræ, Dominum ;¹
 Ipsi, gentes, obedite ;
 Gentesque subdimini.'

Gloria eterno Patri,
 Et Agno mitissimo :
 Qui frequenter immolatur
 Permanetque integer :
 Unus Deus in natura
 Cum Sancto Spiramine. Amen.

Then follows the hymn, without music, *Quod chorus vatum* : and then the following extraordinary composition.

Lux maris gaude, cœlesti digna
 Decore, quæ Verbum Patris Altissimi
 Voce Angeli iussa protulisti.
 Ave ! Ave ! Cœli Mater gloriæ !

Hic tuæ testis legitur integritatis,
 Qui Christum Patris portat in ulnis ;
 Sine semine natum ex te Virgine :
 Ave ! Ave ! Rex eternæ gloriæ !

Tu, Lumen verum, Spiritu Sancto
 conceptum,
 Gratiam ferens lætitiæ pacis
 Visum præsentasti hodie.
 Ave ! Ave ! Rex eternæ gloriæ !

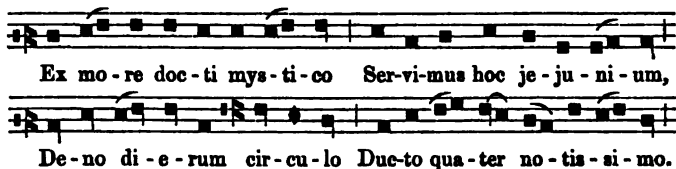
Jam gemma vitæ cum Symeone
 Precare ut Deus suam det gratiam
 Nobis omnibus, cunctisque fidelibus :
 Ave ! Ave ! Cœli Mater gloriæ !

Quem senex ille Symeon cernens,
 In carne gratias Deo agens,
 In templo profert altari Regem regum.
 Ave ! Ave ! Cœli Mater gloriæ !

Sit tibi Patri Filio et Sancto
 Flatui decus laus honor et gloria :
 Spes Angelorum nunc et in perpetuum.
 Ave ! Ave ! Rex eternæ gloriæ !
 Amen.

This is one of the curious examples of quasi-Sapphics which have their rise from S. Paulinus, of Aquileia ; and about which metricists dispute, whether they are indeed Sapphics with an additional syllable, or Iambic Trimeter catalectic. Some of the verses, however, seem corrupt, however read.

After this we have the *Dies absoluti prætereunt*, and the *Es more docti mystico*.



Next comes *Audi, benigne Conditor*. Here, instead of the usual reading, *Sed parce contentibus : Ad laudem tui nominis*,—we have that of Cassander and others, *Pœnasque comparavimus, Sed cuncta qui solus potes*. After this, without any noticeable difference, come—

Clarum decus jejunii.
 Jesu, quadragenariæ.
 Summi largitor præmii.
 Vexilla Regis prodeunt.
 Rex Christe, factor omnium.
 Vita Sanctorum, decus Angelo-
 rum.
 Ad Cœnam Agni providi.
 Chorus novæ Jerusalem.
 Martyr egregie (of S. George.)

Salve, Crux Sancta, salve mundi
 gloria.
 Festum nunc celebre ; magnæque
 gaudia.
 Jesu, nostra redemptio.
 Veni Creator Spiritus.
 Beata nobis gaudia.
 Ut queant laxis.
 Auræ luce et decore roseo.
 Doctor egregie Paule, mores instrue.

¹ In whatever sense we take this line, we surely must read Dominus.

In Nomine Domini, Amen. Incipiunt Tropi et Prose quorundam bonorum Sanctigallensium, maxime Sancti Tutilonis, socii beatissimi Notkeri, cognomento Balbuli, monachi perdoctissimi, nepotisque Caroli Magni.

[First are inserted :—

Variis versus de Credo.

Credo dat, in missâ, nisi regni,¹ feria prima.
 Crux et Maria habet hoc, et Apostolus omnis.
 Sed Cathedra² sola tibi sit excipienda.
 Non credit Michael, Confessor, Virgo, et Martyr.
 Excipe Patronos, altaria sancta beantes.
 Barnabe Credo³ caret, nec habet Baptista Johannes.
 Magdala cantatur : Marco,⁴ Lucæque⁵ negatur.
 Non habet hoc Michael : sed credunt Sancti Omnes.

Alii versus.

Crux, Virgo summis festis, et Apostolus omnis,
 Credo canunt : Cathedram tollas, oleumque Johannis :
 Magdalæque datur : Marco, Lucæque negatur.
 Non habet hoc Michael, quod habent Sancti [tamen] Omnes.
 Non credit Angelus, Confessor, Virgo, Martyrque ;
 Nec non Baptista, nisi sit Dominicus ista.
 Atque prima feria Credo canis atque Mariâ.

This is probably a sufficient specimen of this wretched doggrel.]
 Then follow a collection of Sanctuses, with tropes ; which have not, unfortunately, for the most part, been copied into our MS.

Divinum mysterium, (Mo, ne i. 306.)

The following, we believe, has not been published :—

Sanctus : Fortis El et Eloy, Eloë tremende,
 Tu Rex exercituum Sabaoth, intende :
 Tu excelsæ eleyson, Elye timende.

Sanctus : Adonai Domine, mire Dominator,
 Sadai omnipotens, et Deus Creator,
 Nomen Tetragrammaton tibi, Rerum Sator.

Sanctus : Nobiscum Emmanuel, tu Sother, Salvator,
 In usya simplici trinus Operator,
 Qui in formâ panis es forma et formator.

Then follows a most valuable table :—

In Nomine Jesu concordantiæ et similitudines hujus libri sequentiarum cum titulis super. Ceterum plures per se sunt notificatæ et notificandæ.

[These titles are the names of the melodies to which the sequences are written : sometimes mere names, sometimes the hirmos, or pattern on which the stanzas are modelled. In our present state of knowledge all cannot be explained.]

¹ The sense of course is, that the Credo is said every Sunday, except the office might be of some other solemnity, occurring on the Sunday. But what *regni* refers to, we cannot even guess.

² The Creed is now said, according to Roman use, on both Cathedræ of S. Peter.

³ So it is on S. Barnabas.

*Dies sanctificatus.*¹
Natus ante secula.
Christe sanctis spes.

Titulus.
Eia recolamus.
Eia fratres carissimi.
Eia armoniis.
Gaude Christi Sponsa.
Celsa lux Syon.
Dignis extollamus.

Symphonia.
Concentu populi.
Solenni carmine.
Hunc diem celebrat.
Laudum quis carmina.
Summis conatibus.

Puella turbata.
Cantemus cuncti.
Ecce solennis diei.
Scalam ad cœlos.
Christus hunc diem.
Deus in tuâ virtute.

Amena et fidicula.
Gaude semper virgo.
Solennitatem hujus diei.

Captiva.
Summi triumphum Regis.
Summi præconem.
Omnis devota mens.

Virgo plorans.
Hæc est solennitas.
Quid sancta, tu, Virgo Mater.

Vox exultationis.
Omnes Sancti Seraphin.
Agone triumphali.
Lætetur Ecclesia.
Christe tui milites præclari.

Nomana.
Johannes Jesu Christo.
Laurenti David.
Laudantes triumphantem.
Lætare, tanta malis.
Hac die veneranda.
Superni Regis laudes.

*Metensis.*²
Sancti bella.
Prompta mente.
Pangat hymnum.
Laude dignum.

Justus ut palma minor.
Dilecte Domino Galle.
Festa Stephani.
Salvete agni.
Rex regnat Deus noster.

Justus ut palma major.
Sancti Baptistæ.
Tuba nostra vices.
Christi Matrem colamus.
Laus tibi, Christe, cui sapit.

Concordia.
Hanc concordii.
Hæc concordies nos.
Laudes Domino concinamus.
Petre summe Christi.

Beatusque suffert.
O Blasi.
A Solis ortu.
Mel.³

Duo tres.
Tubam bellicosam.

Grega.
Agni Paschalis esu.
Magnum te Michaellem.

*Frigdola.*⁴
Laudes Salvatori voce.

Lux quæ.
Clare sanctorum senatus.
Festa Christi omnis.
Psallet Ecclesia.
Patris laus.

*Beatus vir qui timet Dominum.*⁵
Sacerdotem Christi Martinum.
Juramento.
Diem festum Bartholomæi.
Laudes Christi.
Victimæ Paschali.
Virginis Mariæ.

¹ We believe this title to be taken from the versicle that follows the Third Lesson on the Epiphany: *Dies sanctificatus illuxit nobis*, &c., the rhythm of which the sequences so named follow in their first *troparia*.

² From the celebrated musical school of *Metz*.

³ We know not what this is, unless it be the "*Melodum dulcedo resonet*" of S. Pirmin's day.

⁴ I.e., *Phrygo-Dora*, or a mixture of the third and first tones.

⁵ This is clearly with reference to the 113th Psalm, on which the first troparion is founded thus:

We will conclude our account of this very interesting book next time.

In the meantime, we should be very much obliged for an answer to the following questions :—

1. What missals (or sequentiaries) of a date prior to the Reformation are there in the library of Trinity College, Dublin, or in that of Armagh?

2. What sequences are there contained not given in the index to the fifth volume of Daniel's "Thesaurus Hymnologicus?"

THE DIRECTORIUM ANGLICANUM.

Directorium Anglicanum: being a Manual of Directions for the Right Celebration of the Holy Communion, for the saying of Matins and Evensong, and for the Decent and Orderly performance of all other Rites, Functions, Offices, and Ceremonies of the Church, according to ancient Usages of the Church of England. Edited by JOHN PURCHAS, M.A., Christ's College, Cambridge. London: Masters.

THAT the Book of Common Prayer is in no sense a new composition, but a reformation and translation of the ancient service-books of the Church of England; that its scanty and incomplete rubrics imply, for their proper interpretation and reconciliation, a certain traditional usage, (which, nevertheless, we know to have been interrupted at the time of the Great Rebellion, and never perfectly recovered;) that, accordingly, the strict letter of the law, not merely ecclesiastical but civil, justifies a system of ritual far more elaborate than any which our most ardent revivalists have yet attempted, are facts well known at this time beyond the narrow circle of professed liturgical students, and have indeed been established beyond contradiction by the recent decisions of high authorities. There is ample scope, therefore, for the illustration of the Prayer Book from the documents or prescriptions of the unreformed Offices; and, besides the more theoretical works of Messrs. Procter, Freeman, and Lathbury, there is certainly room for some more practical essay, such as that of Mr. Purchas. We are not of those who have any fears or doubts as to the expediency, as well as the legitimacy, of an appeal to the ancient Service-Books of our National Church. We are persuaded, that the more people reverently and intelligently study those venerable documents, the more they will understand and value what we now enjoy. And if the first impression upon the mind in some cases may be a sense of how much we may have lost, the more lasting conclusion to a man who has learnt anything by reflection and experience will be a deep feeling of gratitude

Beatus vir qui timet Dominum: 12 + 12 = 24:
Sacerdotem Christi Martinum: 11 + 13 = 24:
in mandatis ejus volet nimis.
cuncta per orbem canit ecclesia.

that so much has been preserved;—preserved too, we may hope, for a longer and more vigorous future, by means of that wholesome discipline of the lopping and pruning of extremities and superfluous growth which the old trunk has undergone. It has often been urged in these pages that we owe it to the abbreviation and condensation of the ancient choir services, the structure and theory of those offices having been throughout most providentially preserved, that the present Church of England, with its daughter communities, alone among the Churches of Western Christendom, affords its lay members, in its matins and evensong, the privilege of sharing in the daily hour services of the Church Catholic. No one will accuse the *Ecclesiologist* of elevating these services to anything like an equality with the crowning act of divine worship, the Blessed Sacrament of the Altar. But they have their place and their value. And it argues, we think, some degree of prejudice, or, at least, some want of balance and dispassionateness, in Mr. Purchas' mind, that we find him not able to give the first place to the Holy Communion, without depreciating somewhat unduly the daily cycle of the Church's choral praise and prayer.

The "*Directorium Anglicanum*," as its name implies, is designed to be a practical treatise. The want of some such manual must often have been felt. And, indeed, more than one of the kind has been published. We have, for instance, before us a privately printed Communion Service, supplemented with rubrical directions, by one of the editors of the "*Visitatio Infirmorum*;" which, though we should not always agree with it, is full of useful and instructive matter. The brief instructions prefixed to the "*Churchman's Diary*" may be mentioned as the best compendium hitherto published, as to the right manner of celebrating divine service.

The present "*Directorium*" is avowedly framed on the basis of the last-mentioned unpretending little manual. We confess that we are inclined to think that it would have been more judicious, in the present posture of things, to remain satisfied with that unobtrusive epitome. There is such a thing as proving too much; and we can foresee possible results from this publication, which its excellent compilers would be the first to regret. We fully believe that this book was meant to be of practical use among the friends of Catholic ritual: we only hope it may not prove to be of more use to our foes. The time seems to us to have not come, if ever it is to come, for such a treatise in the vernacular. There is much that it is most important for ecclesiastics to know about the ministrations of the sanctuary, which ought to be addressed *ad clerum*. There is much which might be said for the instruction of the faithful as to the rationale or the practice of the Church's offices, without going into particulars, which will excite a smile among many well-disposed persons, and will expose holy things to fearful ridicule in hostile quarters. Readers of the "*Directorium Anglicanum*" will know to what we allude, without further explanation. We cannot but think that a sounder judgment would have kept back much that is here given to a scoffing and irreligious public. We are bidden to be "*wise as serpents*," and are warned against throwing pearls before swine.

Having said so much, not without regret, as to the impolicy of this publication, we may go on to give it the praise of containing a vast deal of curious and instructive matter on liturgical subjects. The same confusion, indeed, which we have already hinted at as prevailing in the author's mind as to the parties for whom his compilation is intended, obtains also in some measure as to his matter. We observe a singular mixture of mere antiquarianism and of practical common sense. But archæological speculations are somewhat out of place in a hand-book: and equally impertinent would be rubrical directions in an essay by Martene, or Gueranger. What, for example, can be more superfluous than a description of the "Rational" among "the ornaments of the minister"—an ornament which Mr. Purchas admits to have been obsolete since the fourteenth century? In like manner no one would expect to find in a manual for daily use in the sacristy, a document so curious and valuable as the Form of Consecration or Dedication of Churches and Chapels according to the use of the Church of Ireland.

As to the manner in which Mr. Purchas has solved the many ritualistic problems which his difficult task has presented to him, we have seldom found reason to dissent seriously from his conclusions. We cannot enter at length into the points of difference that may exist. The "*Directorium*" will be widely read, and will spread much useful information. Few, if any, will follow its directions implicitly, and each one will exercise his own judgment in acting upon Mr. Purchas' suggestions. But we must put on record our regret, that the old English use of Sarum has not been more religiously followed in the matter of precedent. It is, doubtless, a great temptation in liturgical matters to choose eclectically from differing rituals, and especially to borrow explanations or practices from modern Roman usage, where the ancient practice is obscure or doubtful. But we are satisfied that this is a wrong principle, and entirely evacuates our legal standing ground in matters of ritual. We inherit the old English traditions, and none other. We know that this rule has its perplexities, and that the unreformed use of Sarum is sometimes less convenient, as a precedent, than the reformed Roman. But if we are to choose our models, it becomes a mere question of individual taste. The practical lesson to be drawn from the difficulties of the subject is one of cautious moderation which, in matters of ritual, most of us would do well to learn.

This exhausts our depreciatory criticisms. If any one wants to find, in a convenient and condensed form, a quantity of information as to vestments, church fittings and decorations, practices, precedences, gestures, and in fact all the externals of divine worship—as well as a thoughtful rationale of the whole Prayer Book—let him consult Mr. Purchas. The work shows very extensive reading, great liturgical experience, and a religious spirit. The compiler has been aided in his task by some of our best ritualists, including Messrs. Chamberlain, Philip Freeman, and Neale. We do not suppose that all these authorities agree in all that is here stated or recommended. Such a volume must of necessity, in the present state of liturgical studies and practice among us, be tentative and provisional. Let it receive a lenient judg-

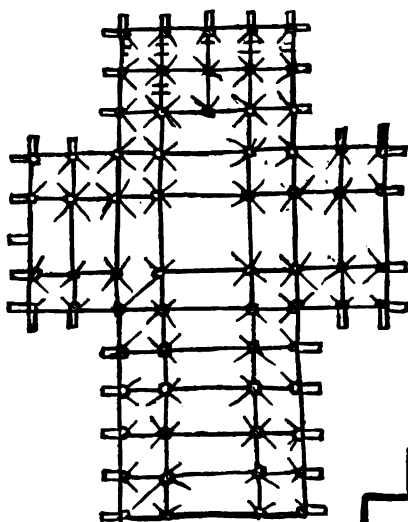
ment, and a charitable construction. There are so many diversities of usage in our best churches, in the manner of performing divine service, that a manual of this sort can scarcely fail to be of use in tending to produce greater uniformity. If Catholic principles root and spread themselves among us, the best parts of this volume will do good in their day, and the doubtful parts will be forgotten. That such a work should have been compiled and published, is itself a testimony to a growing sense of the importance of the externals of the public worship of Almighty God. People feel their need of guidance, and Mr. Purchas' volume, if not always a thoroughly trustworthy guide, will, at any rate, put them on the right scent. The next generation will, probably, be more ripe for such a manual than our own. And the volume before us, with many omissions, additions, and modifications, may not improbably claim the merit of being the first edition of *the* "Directorium Anglicanum."

In conclusion, a word of praise is due for the excellent getting up of the book, and for the spirited illustrations by Mr. J. W. Hallam.

VILLARD DE HONNECOURT AND HIS CHURCHES.

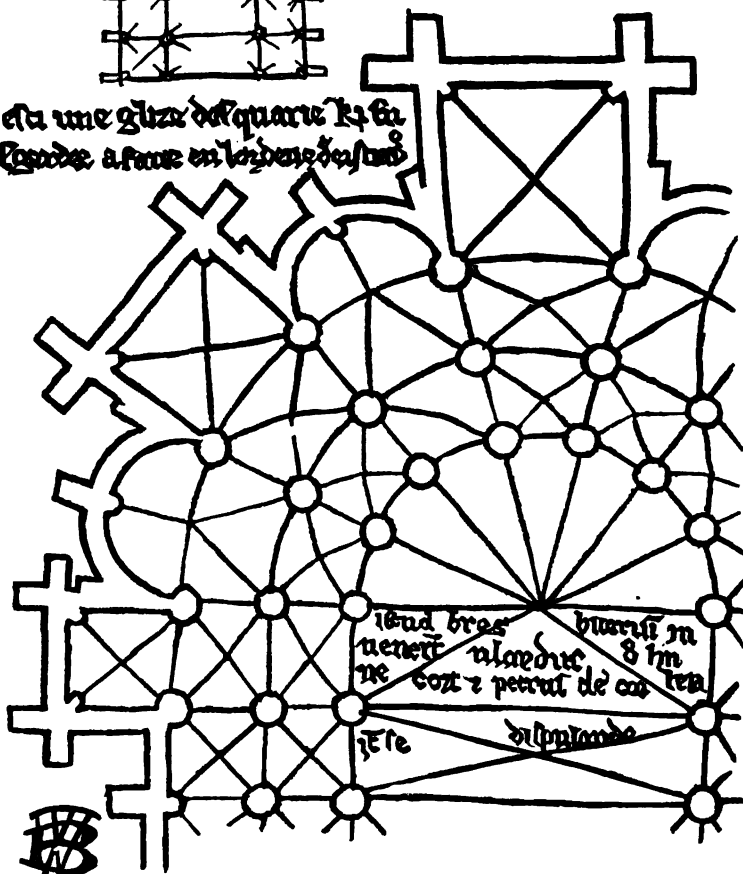
THE *editio princeps* of "Villard de Honnecourt," as Lassus denominated him; or "Wilars de Honecort," as Mr. Burges, with an accuracy not unspiced with the sarcastic, prefers to name the Picard architect of the thirteenth century, has been for some little time before the world. Our readers, therefore, are probably aware that it consists of thirty-three surviving out of fifty-four sheets of square parchment, on which in those days, when pencils and note papers were yet undiscovered, the travelling artist jotted down on both sides and in pen and ink his sketches, much at hazard, and much as one of his living brethren would have done. This curious glimpse behind the scenes of six centuries back, after forming a portion of the library of St. Genevieve's, was transported into the (now) Imperial Library, at the commencement of the French Revolution, where it lay from time to time referred to, but never published until Lassus undertook the work at his own risk, although his premature death left the task of bringing it to final publication to M. Darcel.

The work is of that quarto form somewhat affected by French ecclesiologists, and in the present instance very convenient. The various pages of the MS. are engraved in facsimile, and accompanied with explanatory text and numerous illustrations, some of which are engraved on quarto sheets, and the rest inserted in the text as woodcuts; besides which the work contains a preface and double prolegomena, by Lassus, on the Gothic revival generally in France, and on the Album itself; a short memoir of Lassus being prefixed by the actual editor. To the fact that the work is posthumous is, we hope, due the blunder of placing Marburg in Styria.



Two plan
from the book
of Volant de
honescomt

cesta une gize del quare k fa
el pade a fane en l'orden de fust



Villard is a man, the knowledge of whose existence depends upon the fact of this work. His patronymic shows him to be a Picard. The cumulative evidence of his sketches show that he was working during the second quarter of the thirteenth century, when First was gradually growing into Middle-Pointed; and they also prove that he went into Hungary, in which land Lassus considers it probable that he built the church of Cassovia. That the chevet of the cathedral of Cambrai, destroyed in the cataclysm of the Revolution, was also his work, is established by the evidence of his sketches.

It is very plain that Villard was a clever, energetic artist, who went about the world with his eyes open and his pen in hand. The tower of Laon was the most beautiful he had ever seen, and so he drew it; the rose at Chartres struck his fancy, and so he gave it, as he thought, from memory, while really making a design of his own. He was engaged on Cambrai, so he took sketches at Rheims. A menagerie came in his view, and he jotted down the strange beasts; a Pagan sepulchre struck his fancy, and his reminiscences of it appear strangely Gothicised. A pavement he once saw in Hungary is recorded. Then he turned his attention to "instrumenta," and we have a lettern which will doubtless be, ere long, reproduced, and a graceful suggestion for a stall end. Drawings of draped figures (wonderfully "classical") and one from the nude are given; mathematical tricks of the draughtsman occur, and several ingenious mechanical contrivances are shown.

We could multiply the list of subjects till we had catalogued the contents of the book; but we hurry on to that class of drawings which are to the professed ecclesiologist of the greatest interest, viz., certain plans of churches built or excogitated by Villard, of which, in all but one instance, the east end only is represented; an interesting incidental proof of the importance which, in those days, was attached to sanctuary and chapel arrangement.

Plate 27 represents (together with a group of two wrestlers, designed with a good deal of rough energy) a small plan of an entire church, with square east end, under which is inscribed:

"Vesci une glize desquarie ki fu esgardee a faire en lordene d'Cistiaux.

I.e.—"Voici une église carré qui fut projetée pour l'ordre de Citeaux.

"Here is a square-ended church, which was designed for the order of Citeaux."

Alongside it comes the plan of the eastern portion of a church, thus described;

"Vesci lesligement del chavet Medame Sainte Marie de Cambrai ansi com il ist de terre. Avant en cest livre eu troveres les monties dedens et dehors et tote le maniere des capeles et des plains pour autrai, et le maniere des ars boteres."

"Here is the plan of the chevet of our Lady S. Mary of Cambrai, as it rises out of the ground. Also earlier in this book you will find the internal and external elevations, and all the arrangements of the chapels and walls, and the forms of the flying buttresses."

representing a (constructional) choir of five bays, with double aisles; a five-bayed apse, and single procession-path opening into five chapels,

of which the four smaller ones are semicircular, with five divisions, elongated westward into a shallow bay; while the eastern one is composed of two bays and a rather more than semicircular apse of seven divisions.

Plate 28 is devoted to a plan described as follows:

"Istud presbyterium invenerunt Vlardus de Hunecort et Petrus de Corbeis inter se disputando;"

and below:

"Deseure est une glise a double charole k Vilars de Honecort trova et Pieres de Corbie;

"Above is a church with double aisles which Villard de Honnecourt and Peter of Corbie designed."

It likewise includes another east end, of which we read:

"Istud est Presbyterium Sci Pharaonis in Maus;"

and below:

"Vesci lealigement de la glise de Miax de Saint Estienne.

"Here is the plan of the church of S. Stephen at Meaux."

We shall not describe the former of these plans, as we reproduce the greater portion of it, as well as that of the projected Cistercian church.

The church at Meaux is shown by Lassus to be that of S. Stephen (the cathedral), still existing, although considerably altered in the later Middle Ages, and not S. Faro, which was rebuilt in 1751, but of which a plan still exists in the departmental archives at Melun, which is reproduced in the volume before us. It shows two bays of the eastern limb, the westward having double and the eastward single aisles, the latter bay vaulting into the apse, a five-sided apse, single procession path, and three three-quarter circle chapels, so spaced as to leave a bay of the procession path between the central and each of the side ones.

Plate 32 introduces us to

"Istud est presbyterium beate Marie Vacellensis ecclesie ordinis Cisterciensis."

In this plan we see an attempt to combine the "Meaux" and the "Peter de Corbie" plans. The apse is composed of seven bays, besides the one on the straight line; parallel to that bay on each side is a square chapel of two bays from north to south beyond the aisle, the inner of these two bays opening into a semicircular chapel, which opens into the bay of the procession path, which is concentric with the first bay of the apse. The second and sixth bays of the path are chapelless, like the alternate bays at Meaux, while the three eastern bays have at the end a square chapel, and flanking it on each side a semicircular one. Vaucelles, as it is now called, is near Cambrai: its church was consecrated in 1235, and was still standing in 1718, when Martene and Durand visited it and speak of its magnificence.

We therefore see five distinct types of church designed and mar-

shalled as it were side by side by the same architect, as if to serve his purpose as his normal models. Of these the proposed Cistercian one, and the cathedral of Cambrai, respectively embody in them most complete forms of what we are accustomed to regard as the characteristic English and the characteristic French plan, while in that which resulted from Villard's and Peter of Corbie's friendly disputation and in that of Vaucelles, we observe a feeble compromise between the two principles, and in S. Stephen's, Meaux, a variation on the French model, perhaps conceived from motives of economy, and, but in its main feature, recalling forms which are seldom found in days posterior to the era of Romanesque. As Lassus points out the curious vaulting contrivances which the partnership church offers in its semicircular chapels, we refer our readers to his description. The "glize des-quarie" arrests our main interest from its singular resemblance to an English abbey church. If, as we may venture to assume, the most eastern bay at all events was not intended to rise higher than the ground-story, we should have a building in which the foreign spirit was thoroughly evacuated in favour of a specially English arrangement, and this from the pen of an architect all whose other works bear the French impress. Whence comes this singularity?

This is a question which Lassus considered important enough to submit to the opinion of several of his friends. He accordingly wrote in 1853, to M. de Montalembert, Mr. Parker, and M. Schaase, of Berlin, requesting their views upon the rationale of this form. M. de Montalembert's reply, founded upon an extensive study of our monastic churches, made in the interest of his yet unpublished history of Western Monachism, assumes that the square end was a Cistercian characteristic, without very clearly defining whether he intended to imply that it was a Cistercian invention. He calls attention to the fact that the church of S. Vincent and Anastasius at Rome, which was given to S. Bernard in 1140, and probably then rebuilt, had a square end and two chapels on each side—the normal Cistercian form, as at Kirkstall). Mr. Parker chiefly confines himself to rectifying the error of Lassus in supposing that the earliest existing monastic churches founded in England after the Conquest belonged to the Cistercians, quoting a dozen Cluniac abbeys between the time of William I. and the foundation of Waverley abbey. The solution of the architectural question was referred to Professor Willis, who of course demolished in a few lines the notion of the square end being a Cistercian invention—by examples of abbey churches as well known as Old Sarum, Ely—(as recast by Abbot Richard between 1000 and 1007) S. Frideswide at Oxford, Romsey, S. Cross, and the crypt of York, all anterior to the foundation of the order of Citeaux. M. Schaase testifies to the prevalence of the square end in various forms in German Cistercian churches, and throws out a query whether *Morimond*, which was the mother church of most of the German filiations, exhibited this peculiarity, a question which Lassus is unable to answer, the building having perished, and no plan existing.

No one, it will be seen, has attempted to follow up the question, from large to small churches, or alluded to the discovery which we owe

to Dr. Petrie, that the square end was the normal feature of the primitive Irish church, at a time when all the remaining west was imitating the "tribuna" of the secular Basilica.

What inference then are we warranted to draw from the five plans of Villard, and specially from that of the "squared church?" The first is the somewhat commonplace one, that it furnishes one proof more of the predilection of the Cistercian order for that particular form, but that it cannot be said to contribute any greater elucidations than we already possess of the origin of the difference. The second is, that it illustrates in a lively and unexpected manner that scriptural truth which forces itself upon all students of philosophic history, that there is really "nothing new under the sun"—nothing new in the field of ethics. It seems that the architect of those ages of faith was very like the architect of the nineteenth century in his way of doing business. We may have realised much and dreamed a good deal more about schools, and national varieties, and hieratic traditions, and yet after allowing to them all the whole value of which they are capable we peep round the curtain and discover the professional man of the great 13th century, with his note book in hand impartially satisfying his employer by the "French" chevet, with its mystic apse and its radiating coronal of chapels, or else suiting the views of his English or his Cistercian patron with the plain square-ended church, while in his playful moments he solves his ecclesiological arguments with his friend Corbie by sketching a compromise plan. Had the "Album" perished, but the cathedral of Cambrai survived, and the "glize disquarie" been reared in its vicinity, what brilliant theories on schools of architects and foreign influences might there not have been ventilated.

We reserve the consideration of other questions of interest raised in the volume till a further opportunity.

COTTAGE IMPROVEMENT.

THE improvement of the dwellings of the labouring poor, particularly when connected with that regard to architectural proportion, which is consistent with the extreme of cheapness not less than of costliness, is a topic which we consider to be fully within our scope: we have no hesitation therefore in announcing that we learn with satisfaction that a society for the express purpose of "cottage improvement" has been organized in London, and that Mr. Slater has placed his services at its disposal as honorary architect. We understand that the designs of a cheap pair of cottages with three bed-rooms apiece from his pencil are about to be published with ample descriptions, and that further plans, containing varying accommodation, will follow. We wish all success to so useful an undertaking.

COMPETITION FOR COMPLETING THE CENTRAL TOWER OF BAYEUX.

[We gladly publish the following circular which has reached us. It is accompanied by an engraving, showing the rich octagonal Flamboyant lantern, with an ugly Renaissance dome above it. The line mentioned in the last paragraph but two of the circular divides the Flamboyant work and the Renaissance addition. The last clause, as to the choice of style, is beyond measure astonishing. English architects who may be minded to compete must not forget the awkward precedent of Lille.—Ed.]

"COURONNEMENT DE LA TOUR CENTRALE DE LA CATHÉDRALE DE BAYEUX.

"La Société Française d'Archéologie ouvre un concours pour le meilleur projet de couronnement de la tour centrale de la Cathédrale de Bayeux.

"Les projets devront être adressés, avant le 15 Mars, 1859, *terme de rigueur*, soit à M. Gaugain, trésorier de la Société, Rue de la Marine, No. 3, à Caen; soit, à Bayeux, à M. Georges Villers, adjoint au maire de cette ville, commissaire du concours.

"Les projets seront examinés par un Jury qui sera nommé ultérieurement. Le meilleur projet obtiendra une *médaille d'or* . Les deux projets qui seront classés immédiatement après obtiendront des *médailles d'argent* . Des *médailles de bronze* pourront être décernées aux projets qui seraient distingués par la Commission du concours.

"Chaque projet se composera :

"D'un plan aux divers étages du couronnement ;

"D'une élévation géométrale du transept depuis le niveau du sol ;

"D'une coupe sur l'ensemble de la tour.

"Ces divers dessins seront exécutés à l'échelle de 0,01 centimètre pour un mètre; ils devront être accompagnés de notes descriptives sur l'ensemble du projet et les moyens d'exécution, et d'un devis estimatif des ouvrages.

"L'exposition aura lieu dans l'une des salles de l'Hôtel-de-Ville de Bayeux.

"La tour, primitivement terminée comme l'indique l'esquisse ci-jointe, a été démolie jusqu'à la ligne que voici.

"Il s'agit d'un projet de reconstruction de la partie détruite.

"La Société laisse aux concurrents une entière liberté pour le choix du style."

ANCIENT GALLICAN LITURGIES.

The Ancient Liturgies of the Gallican Church. Now first collected, &c.
by G.H. FORBES. Part II. Burntisland. 1858.

WE know not why Mr. Neale's name, which appeared on the first *fasciculus* of this work, is not mentioned in the second; unless it be that his share of the task did not include any portion of the second

part : for we are informed that he and Mr. Forbes are still continuing their labours in common.

We can only repeat what we said of the first part, that this collection supplies a most important gap in ecclesiastical literature. Mr. Forbes's notes, in the present volume, need not fear comparison with Mabillon's, with which they stand in conjunction.

The work, we may remind our readers, consists :

- a. Of Mabillon's collection,
- β. Of Mone's Reichenau Palimpsest,
- γ. Of the fragments published in Bunsen's Hippolytus,
- δ. Of one fragment in Cardinal Mai's Nova Collectio,

the whole illustrated with parallel passages from the Ambrosian and Mozarabic rites. The Petrine adulterations are also pointed out. The whole will conclude with a full Dissertation on the Gallican Liturgy.

The work, judging from reviews, has achieved a very high reputation on the continent. We regret that, in England, the apathy in such studies has made it a heavy expense to Mr. Forbes, who is the spirited printer and publisher, as well as co-editor. This ought not to be ; and it is dishonourable to English theology that it should be.

NEALE'S GREEK LITURGIES.

The Liturgies of S. James, S. Clement, S. Mark, S. Chrysostom, S. Basil. Edited by the Rev. J. M. NEALE, M.A. London : J. T. Hayes. PRICE FIVE SHILLINGS.

For five shillings, and in a compact little volume, the theological student can now procure these Liturgies ; the most important work connected with his studies, next to the Bible. Twenty years ago they could not have been bought for two pounds ; and till now they involved two volumes, and (we believe) twenty shillings. We can sympathize with Mr. Neale's evident pleasure, as expressed in the Preface, at having found a publisher spirited enough to undertake the risk.

There are scarcely any notes ; these are reserved for a cheap translation, also in course of publication. We are truly glad that our advice as to this point has been followed. Our readers will not need to be told that Mr. Neale has performed his task thoroughly. He is, beyond question, the most competent editor for such a work among English scholars.

We are much gratified by hearing that an eminent English prelate was so anxious that these venerable Liturgies should be in the hands of all the clergy, as to offer to make good any pecuniary loss which might be the result of so cheap an edition. We are glad, however, that the publisher was able to assure the Bishop that his munificent offer would not be needed.

WESTLAKE'S ILLUSTRATED OLD TESTAMENT HISTORY.

Illustrated Old Testament History. Being a Series of Designs by an English Artist, about A.D. 1310; Drawn from a Manuscript in the Old Royal Collection, British Museum. By N. H. J. WESTLAKE. Part II. London: Masters.

IN this Second Part, which contains ten more plates of this valuable work, the Biblical story is supplemented by various apocryphal legends. First we have the devil tempting Noah's wife to tell him her husband's secret. There is great spirit in the groups. Noah is met affectionately by his wife at the door of his house; and then she coaxingly gives him the draught which the tempter persuaded her to mix. Below Noah builds the ark, and is visited by an angel. The next plate, a full-sized one, shows Noah carrying one of his sons up a ladder and pitching him head-foremost into the ark. The artist however could not draw the patriarch's head, and so has left it out altogether. The ark has towers and windows and a leaden roof, the rolls of which are set diagonally. Next comes the emission of the raven and the dove, with absurd additions to the story. The devil, for example, makes his escape from the ark through a hole in the hull, and the serpent stops the leak by putting his tail through it. Then follows a series of illustrations of the life of Abraham. His father makes images—of animals, and gives them to Abraham to sell. Abraham breaks them and rebukes his father's idolatry. Then he marries Sarah—who is drawn very gracefully. The ALMIGHTY appears to him from the clouds and gives him three cities. The patriarch and his wife sacrifice a ram and pray for children. Then Hagar comes on the stage. She quarrels with Sarah. The scene of her child dying in the desert is drawn with much power and pathos. Finally we have God's promise of an heir by Sarah; and a humorous scene in which the patriarch reasons with his aged wife, who remains incredulous.

MILLINGTON'S HERALDRY.

Heraldry in History, Poetry, and Romance. By ELLEN J. MILLINGTON. London: Chapman and Hall. 1858.

THIS is a very pleasant little volume, by an accomplished lady. It is not a mere dry heraldic manual, but an attempt to elucidate the symbolism and mystic meaning hidden under the quaint insignia of the science. Still it may serve as an introduction to the severer study of Gwillim. In spite, however, of the recent organization of a Bureau for titles and armorial bearings in the French empire, and in spite also

of the notorious fondness for aristocratic blazons among our Republican cousins beyond the Atlantic, we cannot sympathize with Miss Millington's aspirations after the rehabilitation of the Herald's College, nor express a hope that our kings-of-arms will hold visitations in our English counties. The gentle science has seen its day, and the tabards of pursuivants are likely enough to follow those of the beefeaters. Still there is no harm, and there may be much profit, in becoming acquainted with the principles of the study: and, as illustrative of ancient history, and as aiding architectural, archæological, and genealogical inquiries, there can be no question that heraldry is still of great importance.

Miss Millington's little book is a perfect storehouse of chivalric anecdotes and stories of deeds of honour, gathered from a very extensive reading. She has laid the Old Testament and the classics under contribution, as well as the poems and chronicles and romances of the Middle Ages. It is impossible to open her pages at any place without finding something interesting and even instructive. She has thoroughly fulfilled the promise of her title-page, and has shown her readers the history, poetry, and romance of her favourite science. We need not say how poignant are her regrets at the Sultan's election into the Order of the Garter; but we do not observe that she is aware of the knighthood previously conferred on the eminent Parsee, Sir Jamsetjee Jeejeebhoy, of Bombay. That "the claims of the knights" were "ignored" when Malta was ceded to England is plainly a matter of disappointment and regret to our enthusiastic herald; a reflection which will be some comfort, perhaps, to Mr. George Bowyer. Miss Millington's evident sincerity adds no little to the freshness and charm of this little volume. At any rate we can thoroughly sympathise with her disgust at the vulgarity of most modern arms. Conceive, for instance, such a crest as the following: "On a wreath a book erect *gu.* clasped and ornamented *or.*; thereon a silver penny, on which is written the LORD's Prayer; on the top of the book a dove *proper*, in its beak a crowquill *sa.*"

NEW ANGLICAN CHANTS.

Twenty-Five Chants, Single and Double. Composed by the Rev. E. T. Codd, M.A., Perpetual Curate of Cotes Heath, Staffordshire; with Harmonies revised and arranged by Mr. J. J. Matthews, Cotes Hall. London; Cocks and Co. Stafford: R. and W. Wright.

It is a very easy thing to compose Anglican chants of some quality or another, and by chance an amateur of very moderate skill may sometimes produce a good one; but it is a much higher attainment to be able to discern when one's own productions are worth anything, and when not. Mr. Codd should have contented himself with publishing the chants numbered 2, 4, 12, 14, 19, and 23, or some of them, when a good

opportunity occurred, and have left the rest to sleep in his portfolio, or put them on the fire. It is difficult to imagine what his object could be in publishing so many. We doubt whether there is any instance of a quarter of this number of chants by any one composer living after him. We hope Mr. Codd does not intend to cram all his chants, or even half of them, down the throats of his own choir. Several of the chants, as one might expect, are made up of scraps of known chants; sometimes varied a little, sometimes not, interwoven with bits that may be original. Nor has Mr. Matthews done his work of revising very well. For instance, Nos. 18 and 24 begin with consecutive fifths between the bass and alto; No. 10 ends precipitately, the bass and treble descending a fifth in octaves: and in No. 13 the frequent similar motion between the bass and treble produces an effect like that of a railway carriage that has got off the line. Mr. Matthews should study vocal counterpoint thoroughly in Albrechtsberger or some similar treatise before he sends any more music to press.

EARLY ENGLISH MISSAL AT MALTA.

To the Editor of the Ecclesiologist.

SIR,—There is in the Public Library of Malta an early English Missal, which I think deserves some notice. It is an unilluminated MS. on vellum, with the date 1309 in a table at the end. The condition of the book is good, it being quite perfect. I purpose, as well as I can, from my somewhat imperfect notes, giving a description of the contents, and in one or two places making quotations.

1. *Calendar.*

Among the Saints occur :

Non. Mar. S. John Beverley.

XV. Kal. Jul. S. Botolph.

VI. Non. Jun. S. Swithen (red).

Pr. Id. Aug. S. Aidan.

III. Id. Oct. S. Ositha.

XV. Kal. Dec. S. Hugo Ep. et Conf.

2. *Dominicalis.*

In Natali S. Thomæ :

Intr. Lætabitur justus in Dño et sperabit in eo et laudabuntur omnes recti corde. Psalm. Exaudi Deus orationem meam, &c.

Orat. Infirmitatem nostram respice omnipotens Deus quæsumus quia pondus propriæ actionis gravat : B. Thomæ Martyris tui atque pontificis intercessio gloriosa nos protegat, per.

Lectio libr. Sapient. Beatus is qui in sapientia morabitur . . . hereditabit illum Dominus Deus noster.

Grad. Posuisti Domine super caput ejus coronam de lapide pretioso. V. Desiderium animæ ejus tribuisti ei et voluntatem labiorum ejus non

fraudasti eum. V. Justus germinabit sicut lilium et florabit in æternum ante Dominum.

Sec. Johannem. In illo temp. dixit Jhs discipulis suis, Ego sum pastor bonus, &c.

Offertor. Gloria et honore coronasti eum, et constituisti eum super opera manuum tuarum Dñe.

Secret. Accepta sit in conspectu tuo Dñe nostra devotio et ejus fiat nobis supplicatione salutaris pro cujus sollemnitate defertur, per.

Commun. Qui vult venire post me abnegat semet ipsum et tollat crucem suam et sequatur me.

Post-Communio. Spiritum nobis tuæ, Domine, caritatis infunde ut quos cœlesti pane satiasti intercedente B. Thoma martyre tuo atque pontifice tua facias pietate concordēs, per.

3. Prefationes.

De Nativit.	Pro die Pentecost.
De Epiphan.	De Trinitate.
De Quadrages.	De Sca Maria.
De Resurrect.	De Apostolis.
Pro die Ascensionis.	Prefat. Communis.

5. Canon.

Te igitur, clementissime Pater, per Jesum Xtum filium tuum Dominum nostrum supplices rogamus ac petimus uti accepta habeas et benedicas hæc ✠ dona, hæc ✠ munera, hæc ✠ sancta sacrificia illibata.

In primis quæ tibi offerimus, &c., *to* cultoribus, *as in Rom. Mis.* Memento Domine famulorum famularumque tuorum N. et N. atque omnium fidelium Xtianorum pro quibus tibi offerimus vel qui, &c., *as in Rom. Mis.*

Communicantes, &c., *as Rom.*

Hunc igitur oblat. *do.*

Quam oblationem, *do.*

Qui pridie quàm pateretur, &c., *to* ¹Hoc est Corpus meum. (²*Hic sacerdos eleve hostiam*) and so on *to* In mei memoriam facietis (*Hic sacerdos sursum eleve brachia*) [[?]]

Unde et memores, &c.

Supra quæ. . . . hostiam immaculatam (*Hic sacerdos inclinato corpore cancellatisque manibus dicat.*)

Memento Domine famulorum, &c.

Nobis quoque peccatoribus, &c.

Per quam hæc omnia, &c.

Oremus preceptis salutaribus moniti, &c.

Pater noster.

Libera nos Domine, &c., per eundem d. n. l. X. f. t. q. t. v. & r. in u. sps. sci. ds. per om.

Pax Domini, &c.

Agnus Dei.

¹ No distinction of character.

² Rubrics more modern.

Hæc sacrosancta commixtio corporis et sanguinis Domini nostri Jesu Xti sit mihi et omnibus sumentibus salus mentis et corporis, et ad vitam æternam capessendam præparatio salutaris. Amen.

Habete vinculum caritatis et ut apti sitis sacris mysteriis.

Domine sancte, Pater omnipotens, æterne Deus, da mihi hoc corpus et sanguinem filii tui Domini nostri Jesu Christi ita sumere ut merear per hoc remissionem peccatorum meorum accipere et tuo Sancto Spiritu repleri; quia tu es Deus et præter te non est alius, cujus regnum gloriosum permanet in sæcula sæculorum. Amen.

Dñe Jesu Xte fili Dñi vivi, &c., libera me obsecro per hoc . . . ab omnibus malis et universis iniquitatibus et fac me tuis obedire mandatis et a te in perpetuum nunquam me permittas separari, Qui.

Corpus Domini nostri Jesu Xti sit mihi indigno ad remedium sempiternum in vitam æternam. Amen.

Sanguis Domini nostri Jesu Xti conservet me in vitam æternam.

Corpus et Sanguis Domini Jesu Xti custodiat corpus meum et animam meam in vitam æternam. Amen.

Placeat tibi, S. Trinitas, Deus, obsequium servitutis meæ et præsta ut hoc sacrificium quod oculis tuæ majestatis indignus obtuli tibi sit acceptabile, mihiq; et omnibus pro quibus illud obtuli sit, te miserante, propitiabile in vitam æternam, qui vivis et regnas per omnia sæcula sæculor. Amen.

It will be observed that there are but few rubrics in the canon. Where there are any, they are all in a more recent hand, as are also the crosses.

6. *Sanctoralis.*

Only a part, for the rest see No. 15. This division may possibly be a mistake in my notes.

7. *Incipit Commune Sanctorum, &c.*

Missa de Trinitate Dom. dieb.	Missa pro amicis.
„ Scō Spiritu.	„ ad postulandam gratiam
„ Scā cruce.	„ Spiritus Sancti.
„ Scā Maria in Sabb.	„ pro temptatione carnis.
„ „ in Advent. infra	„ amico vivente.
„ Nativ. Domini usque	„ confitentibus.
„ ad Purificationem.	„ aliqua petitione.
„ Angelis.	Missa sacerdotis.
„ Pace.	„ contra tempestates.
„ ad postulandam pluviam.	„ pro peste animalium.
„ postulandam serenitatem.	„ contra adversarios S. Ecclesiæ.
„ de quacunque tribulatione.	„ pro rege.
„ pro mortalitate.	„ pro fidelibus defunctis.
„ infirmis.	„ Communis pro defun. familiaribus.
„ prælatis vivis.	„ pro episcopis et sacerdotibus.
„ rege.	„ congregacione.
„ iter agentibus.	
„ sacerdote.	

Missæ pro benefactoribus.¹

„ quiescentibus in coemeterio.
 „ patre et matre.
 „ femina.

Missæ Communis pro fidelibus defunctis.

„ Communis in anniversario.
 „ pro vivis et defunctis.
 „ Communis.

8. Ordo ad Matrimonium faciendum.

1st *Rubric*. Veniente itaque viro et muliere ad ecclesiam cum propinquis et amicis suis, et ad ostium ecclesiæ stantibus, sive extra fontes, inquirat primo sacerdos tam a viro quam a muliere, et etiam a circumstantibus, utrum hæc conventio inter illos legitima fieri possit, ne scilicet consanguinitate aut aliqua spirituali copula juncti sint, vel vir cum muliere altera vel mulier cum altero viro pactum conjugale inierit. Quibus diligenter inquisitis interrogat hominem illum ex nomine proprio ita “N. vis hanc mulierem in legitimam uxorem suscipere, ita ut eam sicut Xianus homo debet sponsam suam in Dei fide et tua tam infirmitate quam sanitate, velis custodire?” Quo respondente “volo,” hoc ipsum inquirat a muliere utrum velit hominem illum pro legitimo sponso eique per omnia ut supra dictum est fidem servare? Qua respondente “volo” jubente *presbytero* propinquis mulieris, accipiat eam per manum dextram et sic tradat homini illi dicens “et ego supradicto pacto tibi eam in nomine Domini trado.” Postea sponsus det sponsæ suæ per cultellum dotem. Deinde ponatur annulus cum denariis desponsalibus *super scutum*, si pauperes sint *super librum*, et benedicatur annulus.

After the blessing of the ring :—

Tunc annulo benedicto et aqua benedicta asperso, sacerdos cum sponso ponat annulum in pollice sponsæ dicens. “In nomine Patris” postea in indice “et Filii,” deinde in medio “et Spiritus Sci. Amen :” ibique dimittetur, subjungatque sponsus, tenensque manum sponsæ et dicens post sacerdotem, proprio eam nomine vocans “N. De isto annulo te sponso ; istum argentum tibi do et de memet ipso te honoro et quamdiu vixeris et ego vixero, honorabo et cum Dei adiutorio sustentabo.”

After the Benediction :—

Deus Abraham, et Deus Isaac, et Deus Jacob ipse vos coniungat, &c.

Dehinc Sacerdos ducat eos aqua benedicta aspersos in ecclesiam vel in *castellum*¹ portantes candelas in manibus suis, cantando hunc Psalm. Beati omnes, &c.

9. Ordo ad visitandum infirmum.

In the Litany the following names occur :—

S. George,	S. Dunstan,
S. Alban,	S. Swithin,
S. Edmund,	S. Cuthbert,
S. Oswald,	S. Egidius,
S. Thomas,	S. Guthlac.
S. Audoen (Owen,)	

¹ [Probably a mistake for *cancellum*.—Ed.]

10. *Commendatio animarum.*

11. *Ordo ad Catechumenum faciendum.*

Masculi ad dextram, feminæ ad sinistram sacerdotis extra ostium ecclesiæ consistent.

13. *Benedictiones.*

In die Paschæ. Ovorum.

Benedict. Carnium.

„ Peregrinorum redeuntium.

„ Pomorum (In Fest. S. Sycto.)

„ Nov. Fructuum

„ Domus.

„ Putei.

Benedictio Armorum.

This Service seems worth transcribing :—

In primis dicantur Psalmi subsequentes, interim ante altare prostrato.

Deus in adjutorium meum intende. Benedicamus Domino in omni tempore. Ps. Judica Domine nocentes me. Ps. qui habitat in adjutorio. Ps. Quicumque vult. An. Ne reminiscaris Domine delicta nostra. Kyrie El. Pater noster. et ne nos.

Ver. Dñe non secundum. V. Domine ne memineris. V. Adjuva nos Deus. V. Salvum fac servum.

V. Esto ei Domine turris.

V. Mitte ei auxilium.

V. Dñe exaudi orationem meam.

V. Dñs vobiscum.

Oratio. Omnipotens sempiterne Deus qui mundum ex informi materia fecisti et unicum Filium, tibi coæternum, pro generis humani redemptione, Spiritu Sancto co-operante, incarnari atque de hoste antiquo triumphare fecisti, te suppliciter petimus, ut hoc scutum atque baculum istum dextera potentiæ tuæ benedicere digneris ut sint arma invincibilia atque triumphali potentiâ tuâ¹ — victricia quatenus quicumque his armis pugnaverit, tua protectione munitus tam corporis quam animæ salutem perficiat atque tibi Creatori omnium gratias referat, qui vivis et reg.

Hic detur Scutum.

Accipe hoc scutum ad tui corporis protectionem, in nomine Patris et Filii et Sancti Spiritus. Amen.

Hic detur Baculus.

Accipe hunc baculum ad hoc duellum præparatum cum quo valeas tibi insurgentem terrere habeasque victoriam in Nom. Patr. et Filii et Spiritus Sancti. Amen.

Oratio. Confortator et corroborator sustentatorque tuorum fidelium, Adonay indeficiens, interminabilis, Pater, æterne Deus, qui gentes magnas regesque fortes coram populo Israel destruxisti, quique puero

¹ There is a word omitted here because it is illegible in my notes.

tuo David de gigante te blasphemante atque in sua virtute confidente triumphare concessisti, te supplices exoramus, ut hunc famulum tuum in te confidentem benedicere adjuvare, protegere, confortare et conservare atque sanctorum angelorum tuorum præsidio vallare digneris. Præsta ei Domine fidem rectam, spem firmam, cordis fiduciam, corporis fortitudinem, omniumque membrorum valetudinem; te adjuvante victoriam capessere mereatur tibi Deo soli omnipotenti gratias et laudes referat per Dominum, &c.

Tunc surgat et iterum dicat ei.

Confortare et esto robustus, supera in Domino et fac bonitatem et noli oblivisci omnes retributiones ejus: ipse det tibi vitam et victoriam benedictionemque in sæcula sæculorum. Amen.

Benedicat te Deus Pater, custodiat te Jesus Christus, confortet te Spiritus Sanctus, præstetque tibi victoriam, qui trinus et unus Deus vivit et regnat per omnia sæcula sæculorum. Amen.

14. *In Agendis Mortuorum.*

15. *In Natalibus Sanctorum ad Missam.*

Among others occur the days of

S. Chad,	S. Swithin,
S. Cuthbert,	S. Grimbald,
S. Alphege,	S. Sampson,
S. John of Beverley,	S. Oswald,
S. Dunstan,	S. Audoen,
S. Augustine,	S. Wilfrid,
S. Botolph,	S. Ositha,
S. Edmund,	S. Aeldrida.
S. Etheldreda,	

I will conclude this long paper with one or two passages from these English Saints' days, the collects, &c., of which seem different from any hitherto found.

S. Cuthbert:

Omnipotens sempiterne Deus qui in meritis S. Cuthberti pontificis tui semper et ubique mirabilis, quæsumus clementiam tuam ut sicut ei eminentem gloriam contulisti, sic ad consequendam misericordiam tuam ejus nos facias precibus adjuvari.

Hæc tibi Domine quæsumus B. Cuthberti pontificis tui intercessione nunc grata reddatur oblatio, et per eam gloriosam nostrum famulatum purifica, per.

P. Com. Deus qui nos sanctorum tuorum temporali tribuis commemoratione gaudere, præsta quæsumus ut B. Cuthberto interveniente in ea numeremur salutis sorte, in quâ illi sunt gratia tua gloriosi.

S. Alphege:

Deus electorum, corona pontificum et victoria certantium, qui B. Alphegum et dignitate pontificatus et martyrii palma decorasti, concede propitius ita nos apud te ejus intercessionibus adjuvari ut ei in eterna beatitudine possimus adunari, per.

Secret. Mensis sacris quæsumus Domine hostiam sacrare digneris

impositam, ut interventu archipræsulis et martyris Alphegi vitæ nobis prospera presentis et gaudium futuræ beatitudinis obtinent, per.

S. John of Beverley :

Deus qui presentem diem B. Joh. confessoris tui atque pontificis migratione consecrasti, da Ecclesiæ tuæ digne de ejus solemnitate gaudere, ut apud misericordiam tuam exemplis ejus adjuvemur et meritis, per, &c.

Munera tui divini mysterii tibi Domine quæsumus B. Joh. precibus pietati tuæ nos reddant acceptos pro cujus solemnitate festa celebrantur.

Sanctificati Domine salutari mysterio quæsumus ut pro nobis B. Johannis confessoris tui atque pontificis intercedat oratio cujus nos donas patrocinio gubernari.

Translation of S. Swithin :

Deus qui jubar ætherium, antistitem Swythunum, *moderno* tempore dignatus es mundo revelare, suppliciter tuam imploramus omnipotentiam, quatenus per gloriosa ipsius sancti merita quem coruscare fecisti signis miraculorum, præbeas nobis tibi supplicantibus famulis omnium incrementa virtutum et sempiternæ felicitatis tripudium.

I have now given as full account as your space will allow of this early English Missal. As the Book itself is not in England, I trust you will pardon the length of these notes.

Yours truly,
J. C. J.

October 4, 1858.

ECCLESIOLOGICAL SOCIETY.

A COMMITTEE Meeting was held on December 9, 1858: present, Mr. Beresford-Hope, M.P., (in the chair,) Mr. France, Mr. Gosling, the Rev. S. S. Greatheed, the Rev. T. Helmore, Mr. Styleman Lestrange, the Rev. H. L. Jenner, the Rev. W. Scott, and the Rev. B. Webb.

The Rev. T. Hill, Rector of Holy Trinity, Minorities, was elected an ordinary member.

Mr. G. G. Scott met the committee, and received their congratulations on his appointment as architect of the new Foreign Office. The committee afterwards adopted the following resolutions :

Resolved, " That this committee begs to offer Lord John Manners the expression of its warmest acknowledgments upon the wise and just choice which he has made of Mr. Scott as the architect of the new Foreign Office. It feels convinced that the result of this selection will be equally beneficial to art and to the public service, and honourable to the minister to whom it is due.

" That this committee begs to offer its most sincere congratulations to G. G. Scott, Esq., upon his appointment as architect of the new Foreign Office. The beauty of the designs upon which that selection

has been made, and Mr. Scott's acknowledged eminence, are guarantees of the success of the building; and the committee feels the strongest assurance that its construction will form an epoch in the revival of mediæval art, and materially aid the cause to which Mr. Scott has so earnestly devoted his talents."

The chairman reported that the Bishop of Montreal had informed him that he had ordered the east window and some other windows for his cathedral from Messrs. Clayton and Bell.

A letter was received from Mr. Clarke, the Secretary of the Architectural Museum, informing the committee, that six candidates for the Ecclesiological Society's colour prize had sent in their coloured panels in competition.

Mr. Bodley met the committee, and exhibited his designs for the new church of S. Michael and All Angels, Brighton; for a new church at King's Stanley, Gloucestershire; for the restoration of S. James, Bicknor, Kent; and for a mortuary cross at East Grinstead.

Mr. Burges met the committee, and exhibited a drawing of a sculptured diptych, which he is about to place in the crypt of S. Augustine's chapel, Canterbury. The relief represented the first preaching of S. Augustine; and the names of students of the college who have died in their missionary labours are to be inscribed below. Mr. Burges kindly undertook to prepare an illustration from the album of Villard de Honnecourt, for the next number of the *Ecclesiologist*.

Mr. G. M. Hills favoured the committee with a sight of his elaborate plans and drawings of the ruined primitive churches in the Isle of Arran More, off Galway; and also of the Cistercian abbey of Boyle, in Roscommon; and of several Irish mediæval castles. He was requested to prepare a paper on the island of Arran for the society's journal.

Mr. James Redfern exhibited to the committee some photographs of his plaster group, representing the Death of Abel, executed by him in Mr. Clayton's studio.

The committee examined the designs for a new church at Llandogo, Monmouthshire; for the restoration of Rockfield church, in the same county; and for a new parsonage at Hentland, Herefordshire, all by Messrs. Prichard and Seddon, exhibited to them by the latter gentleman. Mr. Seddon reported the progress of the works in Llandaff cathedral.

Mr. Slater and Mr. Skidmore explained the designs and tenders for a small iron church, designed by the former, and to be executed by the latter. Mr. Slater also reported progress in his church at S. Kitt's, and in the Stafford memorial in Limerick cathedral. He also mentioned that Kilmore cathedral was now in progress from his designs without modification. The committee inspected his drawings for the restoration of S. Mary, Finedon, Northamptonshire, and advised upon a difficult question connected with the restoration of the chapel-hall of S. John's almshouses, Sherborne.

Mr. W. M. Teulon met the committee, and exhibited his designs for new parsonages at Cockayne Hatley, Beds, and Guisborough, Yorkshire; and also for a butcher's shop at Rossington, Yorkshire.

Mr. Truefitt showed the committee his drawings for some alterations and additions to an Irvingite meeting-house in Islington.

Mr. Withers exhibited his designs for new churches at Llanlawern, Pembrokeshire, and Llanvihangel-Penbedw, in the same county; also for the restoration of S. Michael, Tremaen, Cardiganshire; and some excellent designs for a timber parsonage, to be built at Newcastle, Miramichi, New Brunswick, for the Rev. J. Hudson, a former correspondent of the Ecclesiological Society.

The committee further examined the designs, by Mr. Clarke, for new schools at Coggeshall, Essex, and for the internal restoration of Watton, Herts; by Mr. Ferrey, for the restoration of S. John, Kirk Eaton, Yorkshire, and of Beaulieu abbey-church, Hants; by Mr. Norton, for a new church at Powerscourt, Ireland, and for some Late-Pointed additions to the chateau of a Russian nobleman at Keblas, in Livonia; by Mr. Street, for the rebuilding of S. Paul, Herne-hill, Surrey, for new schools, at Colnbrook, Bucks, for the restoration of Hanley Castle church, Worcestershire, and for the new churches of Farlington, Hants, and Whitwell, Yorkshire; by Mr. S. S. Teulon, for new schools at Stoke, Oxfordshire, Netherfield, Sussex, Rye Harbour, Sussex, and S. Thomas, Wells, Somersetshire,—for some large collegiate schools at Wimbledon, Surrey—for some cottages at Netherfield—for the restoration of Sandringham church, Norfolk, Great Warley, Essex, Staplefield, Sussex, and Misterton, Leicestershire; for the new church (a fresh design) of S. Paul's, Hampstead, Middlesex, and the working drawings of Holy Trinity, Hastings, as completed with certain alterations; and by Mr. White for S. Petrock Minor, Cornwall, S. Mary, Little Baddow, Essex, and S. Mary, Wigginton, Herts.

The committee also examined some sketches and cartoons by Messrs. O'Connor for the east window of S. Leonard, Pitcombe, Somersetshire, for a memorial window to the Duchess of Beaufort, at Bookham, Surrey, (under the direction of Mr. Butterfield,) and for a large Romanesque window in Southwell minster, representing the parable of the Good Samaritan.

Mr. Keith submitted a jewelled chalice, which he had in hand from Mr. Street's design.

The arrival of a letter and a parcel of books from the Danish Church History Society, was announced, and various letters of acknowledgment were put in; and among other letters, one asking the judgment of the committee on the controversy respecting the Worcester cemetery chapel.

A fragment of an ancient chasuble, green embroidered with flowers, and with a medallion of the Crucifixion in the middle of a large cross, used to this day as the altar covering at Greinton church, Somersetshire, was forwarded by Mr. Dickinson for the inspection of the committee.

A sub-committee visited the Architectural Museum, after the adjournment of the committee, and unanimously adjudged the Ecclesiological Society's colour prize to Mr. A. O. P. Harrison, of 337, Euston-road.

The first meeting for the season 1858-9 of the Ecclesiological Motett Choir took place at S. Martin's Hall, on Thursday, December 9. The choir was numerous and efficient, and the room was nearly full.

The great feature in the programme (which we subjoin) was the Mass by Felice Anerio, a work of no small beauty, hitherto almost unknown in this country.

PROGRAMME.

MOTETT—"Rejoice in the LORD"	Redford, 1543.
ANTIPHON—"O Sapientia."	
MOTETT—"Now it is high time"	Eduardi Lupi, 1550.
ANTIPHON—"O Adonai."	
ANTHEM—"O God, Thou art worthy" . . .	Rev. S. S. Greatheed.
ANTIPHON—"O Radix Jesse."	
MOTETT—"If thou shalt confess."	
ANTIPHON—"O Clavis David."	
HYMN—"Conditor Alme Siderum"	Hymnal Noted.
ANTIPHON—"O Oriens."	
MISSA	Felice Anerio.
ANTIPHON—"O Rex Gentium."	
CAROL—"Royal Day"	Carols for Christmas-tide.
ANTHEM—"Blessed is the man"	Rev. Sir F. Onseley.
ANTIPHON—"O Emmanuel."	
CAROL—"Earthly friends"	Carols for Christmas-tide.
ANTIPHON—"O Virgo Virginum."	
ANTHEM—"Hosanna"	Gibbons.

The seven antiphons for the week before Christmas were given with great feeling, in harmony and unison.

OXFORD ARCHITECTURAL SOCIETY.

(The following report was not sent at the time.)

A MEETING of this Society was held in the Society's rooms, Holywell, on Wednesday, May 26, 1858, the Rev. J. E. Millard, B.D., of Magdalene College, in the chair.

A. Hay, Esq., of Christ Church, was elected a member of the Society.

The chairman then called on Mr. Lowder for his paper on the Principles to be observed in building churches in the Tropics.

"The subject of churches for tropical climates is one of increasing interest; the call for churches in climates not directly tropical, but yet possessing a climate akin in peculiarity to tropical regions, is making itself more and more heard. People are now making efforts for the erection of fresh churches in India. Any remarks on the principles which are to guide us in these buildings, if not of themselves of any practical utility, yet are serviceable so far as they draw attention to the subject.

"The present paper is confined to churches in the Tropics, and the remarks refer chiefly to West India churches. The points which call for consideration are those connected with the necessities of climate, such as the extreme heat, the comparatively uniform temperature, the violent storms and rains.

"For preservation against periodical hurricanes great strength is requisite, and for the purpose of preserving a sufficient supply of cool air, means for excluding the sun's glare, and for the admittance of cool draughts, are necessary. In the matter of materials, each locality must decide for itself, and in ornamental decoration the natural products of each country must be the guide. In tropical countries the palm tree is one which affords great opportunity as a subject to be used in decoration.

"Few mistakes can be more injurious for the growth of architecture in other regions, than those which arise from a desire to transplant English Pointed into foreign countries; it cannot grow healthily, and fits itself but awkwardly in many ways in which it has to accommodate itself. The spirit of Pointed architecture may yet direct; it will take the materials at hand and mould them to the requirements of the country. In this way Byzantine buildings may be proper models for many of the peculiar features of Tropical climates."

Some suggestions were offered in reference to the construction of roofs and windows, &c., and a general scheme of a church adapted to those countries where hurricanes prevailed; the necessity of having a cloister round churches generally in hot climates was insisted upon, and some remarks upon the value of furthering art in the countries themselves, by educating the native workmen and encouraging them to rival, not to imitate, the best built edifices of foreign production.

At the conclusion of the paper the chairman tendered the thanks of the society to Mr. Lowder for his interesting paper. He considered that the subject was one which was of great interest to the society itself, inasmuch as they themselves had, in designing a church in the East Indies some years ago, experienced many of the difficulties which had been pointed out, and which indeed had proved insuperable to the adoption of their plan. After a few remarks from Mr. Parker, and a very beautiful exhibition of seal impressions by Mr. Ready, sigillariet, which was highly approved by the society, the meeting adjourned.

The third meeting of Michaelmas term was held in the Society's rooms on Wednesday, December 1st, the Rev. S. W. Wayte, treasurer, in the chair.

Mr. J. H. Parker, F.S.A., was unanimously elected President in the room of the Rev. the Warden of New College, resigned.

On taking the chair, the newly-elected President, in thanking the society for the honour done to him, pointed out in a few words the importance of retaining such a society in Oxford, whence so many young men go forth, who eventually, either as clergymen or landed proprietors, have great influence, if not personal responsibility, in the preservation, restoration, and rebuilding of churches. The architects

to a great extent are governed by the taste of their employers, and therefore a knowledge of the correct principles of Gothic architecture imbibed at Oxford would stand by them in need in after years, and go far to prevent those errors of judgment which so constantly occur in dealing with our ancient edifices. The study of architecture, too, he considered, would materially assist many men in the study of history, because almost each reign was as much marked by its buildings as by its events; and the former appealing to the eye, must assist the memory in recalling the latter. He concluded by mentioning his having held, in conjunction with the present "*Radcliffe Observer*," the office of secretary during the first days of the existence of the society.

Mr. G. Cuthbert, Christ Church, and Mr. E. S. Grindle, of Queen's College, were duly elected members of the society.

Mr. Lowder, the secretary, in the name of the committee, congratulated the society and the country on the decision of the Government to adopt a Gothic design for the new public offices at Westminster. It had been recently mentioned, as a proof that the Architectural Societies had done their work, that every church erected in England during the last year, is in the Gothic style. The new Museum, at Oxford, is a proof that it can be equally well adapted to any secular purpose, and now the selection of this style for the Government Offices goes far to complete the triumph of the old English style over the Palladian, which has so long been an intruder on our shores.

Mr. Jeffcock then read an interesting paper on the Abbeys of Yorkshire, of which the following is an epitome:

After describing the physical configuration of the county, Mr. Jeffcock pointed out that almost each dale had its abbey. "On the Yorkshire side of Teesdale, near Rokeby, is Egglestone Abbey; in Swaledale is Easeby; in Uredale is Jorvaulx; in Skelldale is Fountains; in Wharfedale is Bolton; in Airedale is Kirkstall; in the valley of the Rie is Rievaulx. In strange contrast to these denizens of the vale stands out the stupendous form of Whitby Abbey, overlooking westward the gorge of the Esk, and presenting its northern side to the sea. Besides these there are numerous others hardly inferior. Between the Conquest and 1st of Henry III. were founded or refounded 14 abbeys, 44 priories, 7 alien priories, and 13 cells; 3 præceptories and 3 commanderies in this county. After that time no houses for monks, nuns, or canons were built. This period synchronizes with that of the Crusades; the Crusaders left their property through their religious zeal, and to have prayers and masses said for them: perhaps, according to the adage 'Soon come, soon gone,' having obtained their estates in England at so cheap a bargain they may have felt a little nauseated with the glut of land. The monastery, by regular and diligent cultivation, turned the manor to better account than the warrior lord or ill-fed serf had inclination to do. That style of architecture where the Norman blends into the chaste Early English, or where the Early English stands out in all its beauty and purity, has perhaps more to do with the pleasure which the ruined abbey calls up than either its venerable age or its fairy situation. Suppose for a moment the periods

of architectural styles to have remained as now, but the era for building monasteries to have happened, not when it really did, but, say, a century before the Reformation. Instead of the pointed arch, the most graceful of Christian forms, we should have had the obtuse Tudor arch, with its perpendicular tracery; and our abbeys would have been no grander than most of our parish churches. Roche, Fountains, and Rievaulx, Whitby, Jorvaulx, and Kirkstall belong to this style. In many cases, as at Fountains and Kirkstall, Perpendicular additions have been made to Transition and Early English fabrics, as though a later architect could not throw himself back into the spirit of a former age. In art, creation and criticism rarely are found together. Homer could not point out the principles on which he wrote; or Longinus create an *Iliad*. This concerns the hopes of architecture at the present time. The present age is decidedly critical; we are confessedly a restoring age; our imitations are wonderful—they are models to the life; but can we create the living form, or is it but the lifeless statue after all? Before the Reformation there was creation, but no criticism; last century Gothic had neither creation nor criticism in it; we certainly have the latter—have we the former? Our fathers had neither; have we both? The parish church of Doncaster seems to discover the spirit of creation still inspiring our architect, and realising itself in the chaste forms of curve and arch as it did six centuries ago." After alluding to Wordsworth's lines on "the Strid" at Bolton, he concluded by quoting from Sir H. Ellis's letters a contemporary description of the suppression of Roche Abbey.

Some tracings of the recently discovered paintings on the walls of Chalgrove church were exhibited in the course of the evening. They will remain hung up in the Society's rooms, for the inspection of members, until Wednesday next.

EXETER DIOCESAN ARCHITECTURAL SOCIETY.

A QUARTERLY meeting of this society was held November 25, 1858, at the College Hall, South Street; and although the weather was unfavourable, the meeting was well attended. The Ven. Archdeacon Bartholomew presided. On the table were exhibited some beautiful prints which had been received from the Architectural Photographic Association, in return for the annual subscription of this society; and with so much interest were these photographs regarded, that the subscription to the association was ordered to be renewed, with a view to entitle the society to additional specimens which, it is expected, will be shortly received.

Lieut.-Colonel Harding, one of the honorary secretaries of the society, read the following report.

"In presenting the present quarterly report, your committee feel gratified in being able to state that the principles they have pursued are making progress, and the works which have been reported during the

last few months, either in the restoration of churches or the enrichment or improvement of the sacred edifice, have been neither few nor unimportant.

“ Your committee have the satisfaction of stating that the society continues to receive additions to the subscription list ; and although they cannot congratulate the meeting in having received all the support they might naturally have expected in carrying out the principles of so important and useful a society, they nevertheless feel satisfied that the labours of the few have been appreciated, and that its good effects are gradually extending throughout the diocese.

“ Your committee refer, with pleasure, to the movement that has been made consequent on the visit of one of our most valued members—our Curator—to the different local districts, for the purpose of collecting materials for the ‘ Rough Notes,’ and their subsequent circulation ; and although that useful work has been brought to a close, your committee express an earnest hope that some zealous member in each district will point out, either to the curator or one of the secretaries, the improvements and alterations which have been made since each paper has been in circulation, or point out any omissions which in so great an undertaking must naturally have occurred. Your committee are desirous of drawing your attention to the pleasing fact, that since the last sheet, relating to the deaneries of Torrington and Holsworthy, (No. 20,) has been in circulation, the agreeable information has been communicated that an opening service has been held at the church of S. Giles’s, at Little Torrington, and a collection made towards defraying a deficiency in the expenses incurred, in the admirable restoration that has taken place in this little church ; and although much exertion was made, a debt of £100 remained, which the liberality of Mrs. Stevens, the owner of Cross, has kindly supplied. In the restoration of this small but interesting church, open seats and an open roof have replaced high and inconvenient pews and low ceilings. The chancel has been entirely rebuilt by the Rev. G. De C. Guille ; a new arch to the sacarium, of carved Hatherly stone, has been constructed ; and the granite piers and arches cleansed from the load of white-wash which encumbered them. Another circumstance of a most pleasing character, in connection with this church, should not be omitted—namely, that the altar-table is the gift of Mr. Kilby, the coachman of Sir Trevor Wheeler, who has for many years been a resident at Cross, which is situated within the parish of Little Torrington. In the church of Pyworthy, four new windows have been introduced : the partition in the church removed, and the font restored to its former site. Repairs have also been effected at Bridgerule ; and at All Saints, Bradworthy, instructions have been given by a large landed proprietor for the insertion of a new three-light window, with an appropriate figure in each compartment, in stained glass. Neither should we omit the rebuilding of Creacombe church on an enlarged scale, the whole of which has been ably and liberally effected by the family of Karslake.

“ Although the ably restored church of Clyst S. George has been already casually reverted to in a former report, your committee think

it right to again draw your attention to it. With the exception of the tower and a part of the north wall, this sacred edifice has been entirely rebuilt, under the able superintendence of the present worthy rector, the Rev. H. T. Ellacombe. High and ill-arranged pews have been replaced by bench ends, (all variously and richly carved,) and open sittings; the windows and roof restored to their ancient character; and the general arrangement ably performed and executed in excellent taste. Your committee refer to a letter from the late rector, the Rev. Wm. Rous Ellacombe, addressed to Mr. Stockdale, in which great stress is laid on the advantage of throwing out a south aisle, as the means of removing an inconvenient and always unsightly gallery; but by the present judicious arrangement much additional room has been gained, and the appearance greatly improved, without any extension of the building. Mr. Ellacombe has recently introduced into his stone pulpit a revival of glass mosaic. The effect is extremely good and affords a great relief to the pulpit, enriching and warming the beautiful stone carving, and producing an harmonious and yet sufficiently subdued appearance.

"On the important subject of open pews, your committee would revert with satisfaction to the remarks made some years since, by one of their most able members, whose abilities, energies, and usefulness have been removed to a distant land, 'that when we consider how very difficult it is to remove long established evils, and how hard to induce men to forego what they identify with their own just vested rights, and regard, however erroneously, as part and parcel of the system of the Church to which they belong, we must all concur in viewing the question as one of extreme difficulty; yet, when we see that it has been adopted in so many instances, so as to become almost, if not quite, the universal plan in every new church, we may look with hope that, at no distant period, the practice of earlier days may be revived, and that doors, which were possibly occasionally found, even before the Reformation, but attained their full development during the Great Rebellion, may be again discontinued, and the evil which they occasion removed.'

"Your committee would, in the next place, remark on the judicious and complete restoration which has taken place in Winnard's chapel, within this city, at the cost of its patron, Mark Kennaway, Esq. The windows have all been renewed, and the chancel-wall entirely rebuilt. The windows are filled with stained glass; and the beautiful eastern one is the work of Hardman.

"Your committee have hitherto refrained from reporting on another long desecrated building in the same immediate neighbourhood, the chapel of S. Mary Magdalen. This interesting little Early English building had stood the brunt of centuries, and was fully capable of being easily restored. The first act of recent desecration was the removal of the bell (which occupied its original position, and had been wont to call the poor and afflicted lazar-people to their house of prayer,) when it was carried to Hele's charity school, where it remains. This act was followed, the next year, by the total and reckless destruction of the whole edifice; a proceeding which was severely commented upon by the charity commissioner, on his recent visit to Exeter.

"Before your committee leave these subjects, they are desirous of recording the important fact that a new church is about to be erected at Harberton Ford, at the sole expense of Mrs. Anthony, whose liberality has been seconded by Chancellor Martin, in contributing a residence for the clergyman, and a portion of the endowment from the parochial tithe.

"Your committee are pleased in being able to state that a valuable collection of MSS. was recently presented to the library of the Architectural Society, by Mr. Stockdale, which comprehends a history of the county of Devon,—various pedigrees of Devonshire families,—many original documents,—and an extensive correspondence, all of which are in course of arrangement, and will be shortly placed before a sub-committee that has been appointed to consider in what way they can be most advantageously and usefully appropriated.

"Your committee cannot avoid remarking on the interest attached to the last quarterly meeting, in the able exposition made by the Lord Bishop of Fredericton, on the state and prospects of his diocese. His lordship, among many other topics, dwelt on the increased desire among the Canadians to promote the erection of churches; not the simple buildings alone, but adorned and beautified, in order to show their veneration for the house of God.

"There is but one other subject yet untouched which your committee would wish, in conclusion, to remark upon, which is the important consideration of domestic, as well as ecclesiastical, architecture. An able paper has been read by Mr. Ashworth on the fine and interesting old manor house of Wear Gifford, in the north of Devon, which will be followed to-day by one on the ancient residence of Holcombe Court. Another friend and member, whose abilities your committee thankfully acknowledge, has promised to give the society a paper on Bradfield House, near Collumpton, which has been recently almost entirely restored. These are points of interest which show the value and usefulness of this society."

W. Miles, Esq., having read the treasurer's report, which represented the society's funds to be in a satisfactory state,

The Rev. J. B. Hughes, head master of Blundell's school, Tiverton, was then called upon for his paper on Huntsham church, a structure possessing peculiar interest to the members of the society, in consequence of its association with the venerated name of the late Arthur Troyte, Esq.

Huntsham church, said Mr. Hughes, is situated in a picturesque valley, watered by the Lowman, about six and a half miles from Tiverton. The annals of the parish extend back as far as A.D. 1263, when the Punchardons were patrons, and the church itself was rebuilt A.D. 1339, and A.D. 1430. At the time when the late Mr. Troyte became the patron of the living and the occupant of Huntsham Court, the little fabric was in a very dilapidated condition; the exterior was overgrown with ivy, the interior was in a ruinous condition, and high deal pews concealed much of the remaining old bench ends. Mr. Troyte's first care was to select and cut some of the finest timber on the estate for the restoration of the church; and while the oak was seasoning he

applied himself to the erection of parochial schools, and to the improving of the dwellings of the poor. Allusion was made to the late lamented Mr. Troyte's experience in church restoration, it having been his privilege to have assisted in carrying out the improvements of four churches in Dorset and one in Devonshire previously to the good work at Huntsham. The churchyard was enlarged, and an oak lich-gate erected at the entrance. The church itself, originally consisting of nave, chancel, and tower, was now widened by the addition of an aisle and vestry on the south side, and a small transept on the north. Mention was made of the correct ritual arrangements, the seating carved in oak, the windows with their very appropriate legends, the work of Wailes, and the gift of Thomas Williams, Esq. The paper concluded with a touching description of the graves of those who had during life held the church in such high estimation, and whose resting places are simply marked by two small crosses, whilst the church and churchyard are their more appropriate monument. Many interesting sketches and illustrations enhanced the interest of Mr. Hughes' paper, which was followed by a description of the Manor House or court at Holcombe Rogus, by Mr. Ashworth. This edifice contains a noble hall, porch, tower, and many curious apartments, with rich decorations, and is reported to have been erected by Sir Robert Bluett, in Henry the Seventh's time. It appears that his ancestor, John Bluett, Esq., first became possessed of Holcombe Court by his marriage with Maud, daughter of John Cheseldon, Esq., early in the fifteenth century. Recently the estate and mansion has been purchased by the Rev. Wm. Rayer, of Tidcombe, Tiverton. Besides the mansion the church of Holcombe, containing several curious monuments of the Bluett family, was described, and various illustrations were exhibited, which bore evidence that Mr. Ashworth is a clever draughtsman as well as an able architect. Both papers will be recorded and illustrated in the Society's Transactions.

LEICESTERSHIRE ARCHITECTURAL AND ARCHÆOLOGICAL SOCIETY.

THE December meeting of this Society was held in the Town Hall, on the 27th, the Rev. R. Burnaby in the chair.

After the exhibition and examination of numerous curiosities and antiquities, the Rev. J. M. Gresley read a paper on the Book of Common Prayer.

“ With the Restoration of King Charles II., the Prayer Book of the Church of England came again into use. Endeavours were made to form a union between the Church, which was now restored, and the Dissenters, who had been established in its place during the Great Rebellion. For this purpose the King issued a Commission to an equal number of divines of both parties, ‘to advise upon and review the Book of Common Prayer,’ &c. . . . Union, however, was found to be

unattainable. It remained, therefore, for the divines of the Church of England to make only such alterations in the Prayer Book as should seem to them desirable, independently of other parties. Consequently, on the 21st of November following, the Upper House of the Convocation of Canterbury appointed, under Royal Licence, a committee, to proceed without loss of time to a revision of it; and on the 20th of December, the new book was adopted, and subscribed by the Clergy of both Houses of Convocation and of both Provinces. On the 25th of February, 1662, the House of Lords received, together with a Royal message, an authentic copy of the corrected book confirmed under the great seal. The Act of Uniformity, which directed that it should be accepted and used throughout England, was passed by the Lords on the 9th, and by the Commons on the 16th of April.

"The original MS. of the Book of Common Prayer, which was annexed to this Act, is not now to be found among the parliamentary records. . . . But although the MS. originally annexed to the Act of Uniformity cannot now be produced, there is a clause in the Act which renders certain copies of the first *printed* books of equal authority with the MS. itself. . . .

"The corrected books thus authorised are known as the 'Sealed Books.' The copy deposited in the Tower of London was reprinted in 1848, by Mr. Masters; that for the Chancery in 1849, in three volumes, by the Ecclesiastical History Society, under the editorship of A. J. Stephens, barrister-at-law, who collated it with the Sealed Books for the King's Bench, Common Pleas, Exchequer, S. Paul's, Christ Church, Ely, and the Tower, and also with the MS. book annexed to the Transmiss of the Irish Act of Uniformity, passed in 1666.

"As each of the Sealed Books is deserving of special attention, I have recently examined the copy deposited in the custody of the Dean and Chapter of Lichfield, which I think has not hitherto been described.

"The volume is bound in rough calf, and has the words *LICHFIELD BOOK* stamped on one side near the top. The leaves are 15½ in. tall, by 9½ in. wide. The text has a 'meadow of margin' of 3 in. at the fore-edge. The worm has rather damaged some of the early leaves. After three fly-leaves comes the engraved title by Loggan; then a loose leaf, A 2, containing 'The Contents of this Book.' Four loose leaves also precede the Morning Prayer, which were evidently pasted in when the book was bound. There is a similar leaf, D 3, before that containing 'A Prayer that may be used,' &c. On comparing this book with Mr. Stephens' collation of the Chancery Book, their similarity is evident; excepting that in the Lichfield Book the sheet c of six leaves is followed by D, D 2, D 3, two unmarked leaves, and then the four which have been inserted and are unmarked. The paper of the Lichfield book is remarkably good, and in better condition than that for the Chancery.

"At the foot of the last printed page of the book, which concludes with the Ordinal, the commissioners who examined it have written 'The Formes of Prayer for the V. of November, the XXX. of January, and for the XXIX. of May, are to be printed at the end of this Booke.'

They are not, however, added. Then follow (loose, but stitched together with the same kind of green silk as the volume is stitched with) six printed and two unprinted pages. The first of these contains the declaration of the Archbishop and Bishops of the Province of Canterbury that they have in Synod received and approved this book of public prayers, and have subscribed the same on the 20th day of December, A. 1661. The Archbishop's and 18 Bishops' names follow.

"The 2nd page has the declaration of the Lower House of the Province that they have on the same day unanimously consented and subscribed to the said book. The names of Henry Fern, Dean of Ely and Prolocutor, and of 14 other Deans, and of William Thomas, the Precentor of S. David's, follow.

"The 3rd and 4th pages have the names of George Hall, Dean of Canterbury, and of 30 Archdeacons, 23 Proctors of Diocesan Clergy, and 16 Proctors of the Cathedral Chapters, in continuation of the list on page 2.

"The 5th page contains a declaration of the Archbishop and Bishops of the Province of York, similar to that made by the Archbishop and Bishops of the Province of Canterbury, and on the same day. The names of the Archbishop and of the Bishops of Durham and Carlisle are subscribed.

"On page 6 is the declaration of consent and subscription of the Clergy of the Lower House of the same Province, followed by six names, but whether Deans, Archdeacons, or Proctors is not stated, viz., Henr. Fern, Jo. Barwick, Rob. Hitch, Matt. Smalwood, Humphredus Lloyd, And. Sandeland.

"At the foot of the letterpress on this page are written the first thirteen lines of the following certificate, and below them are the signatures and seals of the first three commissioners.

"On page 7 is the concluding portion of the certificate, followed by the signatures and seals of the last four commissioners.

"The 8th page is blank.

"We whose names are heer under written Commissioners amongst others appointed by our Sovereigne Lord Charles the Second by the Grace of God King of England Scotland, France, and Ireland, Defender of the Faith &c by his Highness Letters Patents under the Great Seale of England bearing date the first day of November in the fourteenth year of his Raigne in pursuance of a certaine Act made in the Parliament begun and held at Westminster the eighth day of May in the thirteenth year of the Raigne of our said Sovereigne Lord King Charles the Second, and there continued untill the nineteenth day of May in the fourteenth year of his said Majesties Raigne, and thence prorogued to the eighteenth of February then next following, entitled An Act for the Uniformity of Publick Prayers and Administration of Sacraments and other Rites and Ceremonies, and for Establishing the Form of Making, Ordaining and Consecrating Bishops, Priests and Deacons in the Church of England, do Certifie that we have Examined and Compared this Book with the Originall and we find it a true and perfect Copie. In witness whereof we have heer unto set our Hands and Seales this thirteenth day of December in the fourteenth year of the Raigne of our said Sovereigne Lord King Charles the Second and in the year of our LORD CHRIST 1662.

"Jos. Henshaw, Dec. Cicestr., Rich. Chaworth, Gulielmus Paule, Dec.

Lichfeild, Will. Brabourne, Mar. Frank, Archid. S. Alb., Geo. Stradling, Jo. Pritchett."

[Of these signatures, and of the seals which accompany them, Mr. Greasley exhibited a print.]

"The exemplification is suspended from the bottom of the back of the volume. The ends of the lengths of green silk with which the sheets were stitched for binding are there plaited together into a band three quarters of an inch wide, which is passed through the foot of the parchment, and then has the Great Seal of England upon it. Below the seal the silk band terminates in five tassels. The seal, which is of yellow wax, is preserved in a tin box. With the exception of three pieces chipped off the legend, the whole of it still remains, but cracked into four parts, which have been skilfully united. The engraved heading to the exemplification contains a portrait of King Charles II., 'Ætatis suæ 30, A^o. 1660,' the Royal arms, English and Scottish crowns, roses and thistles, &c.

"The exemplification recites that portion of the Act of Uniformity before quoted, and concludes thus :—

"Now know yee that Wee, according to the forme and effect of the said Act of Parliament, and in accomplishment of the intent thereof in this behalfe, have inspected the said examined copy of the said Act of Parliament and Booke aforesaid, and have caused the same to bee hereunto annexed, and to be exemplified vnder the great Seale of England, att the request and proper costs and charges of the Deane and Chapter of St. Chad in Litchfeild. In witnes whereof Wee have caused these our letters to be made Patents. Witnes ourselfe att Westminster, the fifth day of January, in the fouerteenth yeare of our Raigne.

" 'Barker.' "

"The following receipt is on a loose half-sheet of foolscap paper :—

"Quinto Decimo die Maij,
1663.

"Received of William Paule Doctor of Divinity the some of nine pounds currant English money for the Booke of Co-en prayer vnder the great Seale of England, to remayne in the custodie of the said D^{cor} Paule Deane of Lichfeild and the Chapter there as a Record according to the tenor of a late Act of Parliament—That is to say seaven pounds thereof for the fees of the great Seale and fortye shillings for Mr. Croke the Stationer for the Booke I say Rec' £ 9

"by me
"THO AGAR."

It was unanimously resolved that his Grace the Duke of Rutland be requested to become patron of the Society, in conjunction with the Lord Bishop of Peterborough.

NEW CHURCHES.

S. Paul, Herne Hill, Surrey.—We have already mentioned that Mr. Street was entrusted with the task of rebuilding this church after its destruction by fire. He has finished the works most successfully. Of the original fabric, built ten or fifteen years ago, in poor Third-Pointed, the tower and spire were uninjured by the fire, and the outer shell also remained. Mr. Street, therefore, has been constrained to preserve the former proportions, with the exception of both widening and lengthening the chancel and adding a chancel aisle. The chancel might well have been still longer; but this did not rest with the architect. The transformation of the old shell into a really good Geometrical Pointed building has been most ably managed. New windows of good detail and proportion have been inserted in the aisles, and the clerestory is pierced in five couplets of quatrefoiled circles. Each pair is foliated in a different way, as in the Norfolk clerestories:—we should prefer uniformity. The roofs are heightened, and have tile crests. Not a little of the excellence of the external effect is due to the fact that Mr. Street is not afraid of blank wall, than which in due proportion nothing gives more character to a design. The east window, of five trefoiled lights with pierced and foliated circles above the outer couplets, and a large circle in the head, is well elevated in its gable: the east window of the new south chancel aisle affects an earlier type of Pointed. The vestry chimney, treated as a cylindrical shaft, is very pretty. Such walls as are new are faced with ashlar both internally and externally. Inside the chancel arch is stately, with banded shafts of Devonshire marble. The east window also has marble shafts to its arch mould; and the same material is extensively introduced in the constructional as well as decorative parts of the work: for example, in the internal arcades of the clerestories, the jambs of the chancel doors, and windows, &c. The arcades are composed of five arches; and the shafts are cylindrical, with courses of marble introduced. The new arrangements are correct; the prayers being said in the stalled chancel, which is occupied by the choir: and a new organ, by Holditch, occupies the added south chancel aisle. The new wood-work of roofs and seats is of sterling character, though the poppy-heads to the stalls are ragged in look: and we are much pleased with the freshness and vigour of the carving, executed from the architect's drawings by Mr. Earp. The reredos is very good, of alabaster, with angle shafts of green serpentine and a rich cresting, inlaid with variegated circles and a large cross pattée, charged with annulets, in the centre. The font and pulpit are enriched with marbles, and the tile floor is very carefully designed. The east window is to be filled by Hardman with subjects from our Lord's life, the Crucifixion being in the middle: and the aisle windows with scenes from the lives of the Apostles. The gas-standards are wrought by Mr. Debauber from the architect's designs.

S. —, Whitwell, Yorkshire.—This is an excellent design by Mr.

Street. There is a nave, 52 ft. 6 in. by 18 ft., with south-western porch, a chancel 29 ft. 9 in. by 17 ft., with a tower 19 ft. square, opening into it on its south side, and a sacristy at the north-east corner. The whole accommodation is for about 150 people: the nave has fixed benches; the chancel has stalls, five on each side, with subcellæ and desks. The pulpit stands at the north side of the chancel arch: and opposite to it—under the arch and connected with the south stalls—a reading-stall facing north and west. The sanctuary is well arranged. The organ stands under the tower on the south of the chancel. The material is Whitby stone; the style a rich Geometrical Middle-Pointed. The east window is of three lights with three foliated circles in the head. The west window has four detached trefoiled lights under a circle, which is itself pierced with four cinquefoiled circles. We admire the arrangement of the strings and buttresses exceedingly. The tower is a good feature and well managed. The belfry windows are of two lights with a geometrically pierced circle of plate tracery above. We do not much like, however, the depression of the shaft of the monial to a lower level than the shafts of the jambs. Why this irregularity? The low broach octagonal stone spire with its gable lights on the cardinal faces we think very good. We doubt whether the transverse gabling of the sacristy is to be recommended. The chimney, however, in the north chancel wall—a banded column—is novel and striking. Going inside, we find the chancel arch very effective. It springs from corbelled shafts of coloured marble. The east window also has marble shafts to the hood moulding: the eastern wall is of ashlar, banded with coloured tiles; and the reredos is a composition of tesserae, with shafts on each side supporting a rich cornice, and an ornate cross in the middle. The south-east window is depressed in its sill so as to form sedilia: its jambs are shafted. The tower arch is also a good architectural feature. The chancel roof is arched to every third rafter. The principals of the nave roof are arched under the collar. The woodwork is all carefully designed. The pulpit is of stone, with inlaid circles of alabaster and Derbyshire spar. Its desk is carried in a shaft, the base of which is supported by a corbel of a crouching turbaned figure. We do not read the symbolism of this; and we should rather avoid the representation of so uncomfortable a posture. The font is enriched with inlaid discs of alabaster and marbles; and it has marble shafts round the central stem. The cover is of wood, pyramidal in form. This is a very complete design throughout.

S. —, Farlington, Hants.—This church is about to be rebuilt by Mr. Street, none of the old features being retained except the west window and an arch and effigy at the south-east angle of the nave. We do not know that we have ever seen a better design than this for a small country church. Departing from the hackneyed type of such structures, Mr. Street has boldly carried his chancel (which is to be of a memorial character) to a great height, and groined it in chalk in two bold quadripartite bays. The walls are of flint and stone. The effect of the lofty groined chancel is very foreign both externally and internally: but it is refreshingly original. The plan comprises an ample chancel of two bays 25 ft. by 15 ft., with a vestry at its north-west side, a nave

separated from a north aisle by an arcade of three, and with a kind of western narthex in which stands the font and into which opens the south porch. A timber belfry, surmounted by a spirelet, rests on the west gable. The style is an early form of Pointed, with plate tracery. The cylindrical shafts of the nave arcade, and shafts of the chancel-arch, the window jamb-shafts, and the vaulting-shafts (which are banded) are all of marble. The north aisle has only one window, of three lights with a large circle above, in a gabled dormer. The other windows, though ably designed, are somewhat eccentric. Upon the whole, however, we repeat our opinion that we have never seen a more vigorous and masterly design.

S. Michael and All Angels, Brighton.—We have to notice a remarkably good design by Mr. Bodley for this church. The site is very confined, and very awkward: there being no possibility of getting a west door, or any other west window than a rose in the gable, and the south porch being of necessity nearer the east end than we like to see. The plan comprises a chancel, 30 ft. by 24 ft., a nave above 60 ft. by 24 ft., an irregular north aisle to nave and chancel, the latter forming the sacristy and organ chamber, and a southern aisle neither reaching the eastern limits of the chancel nor the western boundary of the nave. The specialities of the design are the very unusual height of the whole building, and the strong Italianizing type of its Pointed style. The arrangements are of the best kind. The chancel and sanctuary levels are very ably disposed, the altar standing on a total elevation of eight steps. We much like the projection of a solea, or single-step level, into the nave, for the pulpit and lectern: and the general arrangement of the ascent is excellent. A few benches will be placed at the east end of the nave, the rest of the area being occupied with chairs. Architecturally, the great loftiness of the nave and chancel, and the large proportions of the clerestory both to chancel and nave, are the most conspicuous features. The nave and chancel are of equal height (66 ft. to the crest) divided by a single bell-cote of timber covered with a pyramidal leaden spire. We do not quite like the wooden columns which support the bell-cote. The chancel has a richer crestring and a carved cornice: and its clerestory windows—of two lights under large sexfoiled circles—are richer than the somewhat similar windows of the nave clerestory. The aisle is low in proportion to the nave, and has no windows except an octofoiled circle, to the west of the porch. The material is red brick, banded with white stone, and with inlayings of brick, carvings, coloured tiles, and marble.

Inside the same general character prevails. The arcades are very broad, the arches springing from low richly capitalled cylindrical shafts. The chancel arch has corbelled and shafted imposts. The arch opening into the organ chamber is discontinuous with voussoirs of coloured bricks. The clerestory windows are a very conspicuous feature. The east window, set well up in the wall, is a composition of five lights, the middle one being trefoiled, the outer pairs being plain, with a plain circle above each pair, and a very large circle in the head. This circle has a central quatrefoil, set square, with a broad surrounding band pierced by twelve circles. This design is perhaps needlessly stiff and

unflowing: but we doubt not that it will be effective. The interior will be of coloured bricks with bands of ashlar; and there will be a good deal of constructional polychrome. We hope the green voussairs—after the example of All Saints, Margaret Street,—may be re-considered, or better harmonized. The noble height of wall above the chancel arch and the west end under the rose demands, and will (we believe) receive, proper artistic decoration. We shall watch with interest the execution of a design which has pleased us much by its power and originality. The chancel, we may observe, will have a boarded arched roof which will be coloured. The general result will be one of great dignity, obtained by scale and good proportion and constructional colour, with simplicity of detail.

S. —, King's Stanley, Gloucestershire.—This is a design by Mr. Bodley, for a small church to hold about 200 people. The plan comprises a nave, 52 ft. by 18, a chancel about 28 ft. long, ending in a five-sided apse, a north aisle—not reaching to the west end, a tower on the north of the chancel, and a south-west porch. The arrangements are thoroughly correct. The chancel has a low screen, and the sanctuary is well defined. There are stalliform benches with subseellæ and deaks on each side, wooden sedilia, sanctuary rails not meeting in the middle, the pulpit at the north of the chancel arch and a lettern in the nave. The lower stage of the tower, opening into the north aisle by a door, and into the chancel by a traceried arch and a door, contains a sacristy, screened off, and a detached spiral wooden staircase for mounting to the organ floor and the belfry stage. The style is early Pointed. The chancel arch is lofty and well proportioned, and has corbelled shafts at the impost. The arcade on the north side consists of two broad arches with continuous responds, but a cylindrical shaft between the two. The apse windows are single trefoiled lights with a circle in each head. They are well composed, with a rich carved stringcourse and a cornice. The aisle windows are of two lights, square-headed. The rerevaults are well treated, with more character than usual. The windows in the south wall of the nave are of three lights with geometrical tracery; at the west end there are two tall trefoiled lights under a geometrical rose, and there is a sexfoiled circle at the west end of the aisle. We are glad to observe some sculpture in an arcade at the north-west of the nave, and also in a circular panel between the arches, and in the head of the opening to the organ chamber. But the carving does not go beyond floral ornamentation. The organ is well managed. The door from the chancel is treated, by shafts and cornice, like a base to the organ front, which projects slightly from the chancel wall, and is enclosed by triptych-like shutters. The nave roof is a simple one with arched rafters and moulded ties and kingposts: that of the chancel is boarded. We are always rather displeased with the effect of the horizontal line of roof in an apse that is not vaulted; and we cannot but think the altar in this case too near the east wall, when that wall is merely a side of an apse. Externally this design has a good effect. The tower is lofty and well-proportioned, with a gabled roof: recalling in its *motif* some of the Normandy examples. The belfry windows are very tall couplets with banded shafts between and a pierced

traceries circle in the head. In the south wall of the chancel externally a founder's tomb is introduced under an arch; and a sculptured panel of the Resurrection is intended to be placed above it. We observe a judicious use of two coloured stones in the voussairs and the introduction of coloured marbles in some of the internal arcades. The detail throughout is very carefully designed; and the wood-work and iron-work are both satisfactory.

Holy Trinity, Hastings.—This remarkable church by Mr. Teulon ought to be noticed after actual inspection. A striking perspective, with which the architect has favoured us, shows the chancel and tower as completed with some variations from the particulars given by us in former notices. The broad richly gabled apse, contrasting with the stepped gable of the nave, has a wonderfully foreign look. The nave in its turn is acutely gabled along its length over each window, and positively bristles with pinnacles and crockets. On the south of the chancel apse stands the tower—a stately square mass relieved by an octagonal angle staircase at the north-east corner and an elaborate door, with sculptured tympanum, on its eastern face. This tower is of good proportions and is judiciously buttressed. A very ornate clock, bracketed out on metal-work, gives character to the view. The belfry windows are very suitable; and the tower terminates in a dwarf octagonal lantern with angle pinnacles predominated over by the loftier spirelet that caps the staircase turret. The whole exhibits a growing mastery of the style and no little originality and freshness of architectural thought. We are especially glad to see the introduction of sculpture. The reredos of this church, for example, is decorated with bassi reliefs of Scripture subjects.

S. Paul, Hampstead.—The design for this church, by Mr. S. S. Teulon, which we noticed formerly, has been set aside, owing to the want of funds, and the same architect has been commissioned to provide a cheaper structure. The new design has been contracted for at £2,800 complete. The site is inconvenient, and the church will not orientate correctly. The plan comprises a nave about 61 ft. long by 43 ft. wide, a chancel 21 ft. 6 in. broad, and 16 ft. long, ending in a semicircular apse, with quasi-transepts to the chancel, in the southern of which is placed the organ, while the northern one is walled off for a vestry. A porch is engaged at the west end of the nave, and the two aisles extend westward, forming side porches. A western gallery occupies the upper floor of this western extension, and is approached by a detached spiral staircase at the south-west angle. The chancel is properly arranged, with a prayer-desk, forming the westernmost seat of the stalls, on the south side, and a lectern on the chancel screen at the same side. Opposite to this is the pulpit approached by steps from within the chancel. The altar stands forward from the east end, but not near enough to the chord of the apse. The material is brick, treated with much freedom and power. Internal buttresses of brick project from the nave walls, and carry transverse brick arches, very simply moulded. Thus the area to be spanned by the roof is diminished to 38 ft. 8 in. The engaged western porch not only supports the gallery, but is carried up internally to the roof, in three arches below—and three

above—the gallery floor. The gable so formed is stepped externally, and the porches and western ends of the aisles are carried up—not without ingenuity—in a low belfry, capped by an octagonal spirelet. We see in this a true feeling of the Pointed style; but in so small a building we should have desired an effect of greater simplicity of form. This is a church which we think will look better in its elevations than in actual perspective: but we hope some day to verify our prognostications by actual inspection. The west end, speaking as though it orientated rightly, is, we fear, too florid, and too much broken up for good effect in so plain and cheap a church. But it is an interesting experiment of attempting good detail and arrangements in a very inexpensive building. Such a neighbourhood, however, ought not to be satisfied with so humble a structure for the service of God.

Beaulieu Abbey Church.—To this building, which is, as is well known, the ancient refectory of the abbey, a rectangular building in a severe First-Pointed style, Mr. Ferrey proposes to add a tower and spire at the north-west end. The new tower is, of course, in the same style, a little more enriched. The lower stage forms a porch. There are in all four stages, the belfry one having a two-light window arcaded with two narrower lights. This stage is the most ornate: it is terminated by a plain parapet with a rich cornice; and within the parapet there is a low tiled pyramidal roof. We should have preferred, we think, a simpler design with fewer stages.

S. Patrick, Powerscourt, Wicklow.—A new church by Mr. Norton. The style is a somewhat severe First-Pointed. The ground-plan comprises a broad nave ending—without chancel—in a three-sided apse. A tower adjoins the eastern part of the north wall; opposite to which is a quasi-transept. There is finally a south-west porch. The arrangement is defective, in that there is no chancel whatever. The apsidal sanctuary, raised on four steps, contains an altar on its footpace, a lectern, and a single stall-like seat on the south side. The pulpit is at the north end of the sanctuary steps. The lowest stage of the tower serves for vestry and organ: and some longitudinal seats are placed in the shallow south transept. Externally the forms are good, though the detail and tracery are of the simplest kind. The tower has a lofty lower stage, a belfry-stage well raised above the ridge of the nave roof, and a lofty octagonal broach spire, framed of timber. We never much admire an apse with a wooden roof: the horizontal wall-plates and the comparatively low east window are features which make us regret the old-fashioned square-headed eastern gable. The material is granite. This design was unfortunately selected in preference to another by the same architect,—of more elaborate plan and generally more ornate character.

S. David, Llanllawern, Pembrokeshire.—The old church here is dilapidated and almost roofless, and there has been no clergyman for many years. The parish appears to have a population of 123, and no income whatever. A new clergyman has been appointed: and makes an appeal for help under circumstances almost—we should hope—unparalleled. He says, "It is utterly denuded of internal fittings; and those who attend the service now held there since my institution in May last,

have nothing to rest themselves upon but the remains of the Communion Table and rails. All the necessities for the due celebration of Divine Service, such as books, surplice, bell, and communion plate, are entirely wanting. The Holy Communion has not been known to be administered for twenty years, and the sacrament of Baptism not since February 19th, A.D. 1837." For this neglected parish Mr. Withers has designed a small church to hold eighty-four persons, the contract of which has been taken for £400. The material is the local stone, with Bath stone dressings. The style is a good but plain Geometrical Pointed. The plan shows a parallelogram, 50 ft. long by 17 ft. 2 in. broad, divided internally into nave and chancel by its levels, and externally by buttresses, with a good quadrilateral belfry-cote of wood, surmounted by a pyramidal capping and a weathercock. There is a vestry at the north-east, and a porch at the south-west. The arrangement is very good, with stall-like benches and subcellæ in the chancel, and a well defined sanctuary. The prayers are to be read from the westernmost stall on the south side, which has also a lettern, facing west. The pulpit is at the north of the chancel arch. To have given a good architectural character to so small and humble a building, and yet to have avoided foppery or pretence, is no small credit to the architect. The effect is obtained by good proportion and severe detail. It is a subject for congratulation that the church building and church restoration of the remoter counties of the diocese of S. David's have fallen into such good hands as those of Mr. Withers. We hope that he will find opportunities of displaying his architectural skill in more conspicuous and more remunerative works than these small Welch churches can possibly be.

S. Michael, Llanvihangel-Penbedw, Pembrokeshire.—This small ruinous church is to be rebuilt by Mr. Withers. It has nothing but chancel, nave, a quasi-transept on the north side, and a gabled tower. In the new design we find a chancel with a vestry on its north side, nave, south-western porch, and western tower, the old gabled type being very properly retained. We much like the simple but sterling character of the new work. The arrangements are very good: and the detail is decidedly above the average. The tower battens all the way up from the base to the gabled capping, and has no buttresses or stringcourses. The east window—of three trefoiled lights, with two small trefoiled circles in the head, all within a foliated hood—is well raised up, and there is a plain tile reredos below it. The belfry is reached by a vertical ladder placed within a recess in the tower wall.

S. Dochoe, Llandogo, Monmouthshire.—A small new church, by Messrs. Prichard and Seddon, the diocesan architects. The whole accommodation is for 246 persons. The plan comprises a chancel with north-eastern vestry, nave, and two aisles, south-western porch, and a dwarf porch at the west end of the nave. The arrangements are generally correct, the prayers being said in the chancel within a low screen. But we think the alleys in the aisles had better have been placed nearer the middle, and the children's seats are awkwardly crowded at the west end of the nave and south aisle. The style is Geometrical Pointed. The nave has arcades of three;—the arches rather lofty, and

rising from slender cylindrical shafts. From each capital rises a wall-shaft; the flowered capital of which supports a principal truss of the roof. The chancel arch is discontinuous, and its voussairs are formed of coloured bricks. The east window is of three trefoiled lights, with a sexfoiled circle in the head. The west elevation contains a low shallow porch with gabled roof; above which are two windows, each of two trefoiled lights with a cinquefoiled circle in the head. Between these rises a wall-shaft, springing from the porch gable, and helping to support a quadrangular open belfry turret, set obliquely. This turret is a good feature, but it seems, from its inadequate constructional support, somewhat top-heavy.

NEW SCHOOLS.

Collegiate Schools, Wimbledon, Surrey.—This is a very large and imposing group designed by Mr. Teulon. The plan, which appears to be very judiciously distributed, comprises, we observe, classical and mathematical schoolrooms, with a junior school, school-library, head master's house, and rooms for the ushers. There is also a stately dining hall, a covered playground, and an infirmary. The boys' bedrooms are not single cubicles, but each is meant to hold three beds. An excellent effect is produced by the simple and natural treatment of the elevations, resulting from the honest development of the groundplan. The material is red brick: the style Pointed. The dining-hall, which has an embattled parapet, looks somewhat later in style than the rest of the design. The cost amounts to £9000. We miss a chapel, which should be indispensable in an establishment of this magnitude.

S. Thomas, Wells.—These schools, by Mr. Teulon, are well planned. There is a boys' schoolroom 45 ft. by 20 ft., opening at right angles into a girls' schoolroom 40 ft. by 20 ft., with a class-room in each of the angles. Besides this there is a schoolroom for infants; and houses both for master and mistress.

Mr. Street has built a new school with a teacher's house adjoining at *Colnbrook, Bucks.* There is an infants' schoolroom, 30 ft. by 18 ft. and a girls' schoolroom 33 ft. 6 in. by 17 ft. at right angles to it, with a class-room at one end. The class-room and the infants' schoolroom both have galleries. The fittings are all good, and in character. The teacher's house has three bed-rooms, and is very conveniently planned. The material is brick, banded and ornamented in the arches, the windows being in wood. The chimneys are simple, assuming the columnar type, which is traditional in some stone districts; the roofs are of slate, banded, and hipped. The absence of a bell-turret is a novelty, not unacceptable.

Mr. Clarke has rebuilt, for Pembroke College, Sir Robert Hitcham's Schools at *Great Coggeshall, Essex.* They form a pleasing group, in red brick with red tiles, in a rather ornate and early Pointed style, as far as the windows are concerned; but with Tudor chimneys and

somewhat poor hipknops and barge-boards. We like the flowered tracery in the tympanum of the gable-window of the schoolroom.

Netherfield, Sussex.—Mr. Teulon has designed a schoolroom for this parish; a single apartment, 18 ft. by 26 ft., with a class-room measuring 17 ft. by 15 ft. The material brick, well treated with patterns and bands. A lich-gate has also been added to the churchyard. This would have been more successful had it copied the old simple type. As it is, it has cross-gables which somewhat overweigh the design. In the same village are some successful double cottages by the same architect. The three bedrooms in each are very cleverly managed, and the style is good.

Rye Harbour, Sussex.—In connection with a church built here by him in 1847, Mr. Teulon has now erected a good schoolroom, 30 ft. by 18 ft., with a teacher's house attached. The latter seems overdone, considering its scale and destination, with oriel and gothic details.

Mr. S. S. Teulon has designed a small school and school-house for Sir H. Peyton, at *Stoke, Oxfordshire*. The schoolroom is 33 ft. 3 in. by 16 ft., with separate entrances for boys and girls, a cloak-room, and communication with the adjoining house. We observe only one bed-chamber in the residence, which must be meant therefore merely for an unmarried school-mistress. The style is very simple but effective. It has been found in practice that it is inexpedient for the offices for boys and girls to be in such close proximity as in this case. It is well to separate them more effectually.

NEW PARSONAGES, ETC.

Cockayne Hatley, Bedfordshire.—Mr. W. M. Teulon has designed a considerable house for this parish. Its cost will exceed £1000; the material white brick with dressings of Ancaster stone. The arrangements are convenient, though the "study" is, as usual, somewhat inadequate in point of dimensions: and in houses of this size there is often an advantage in making the rooms *en suite*. The windows are square-headed with wooden monials: but the stone-work adopts simple Pointed forms. The haunches to the gables were better away, we think.

Guisborough, Yorkshire.—For this place the Ecclesiastical Commissioners have built a parsonage-house from the designs of Mr. W. M. Teulon. The material is brick, grey and red, and the cost approaches £1,000. The style is the latest Pointed. The gable of the south elevation is finished with copings of moulded brick, and is stepped towards its apex, with rather meaningless knobs at the base. A hip-knob in brick is also, surely, a solecism, as not being in any way suitable to the construction. The other gables have barge-boards. The offices are complete, and show much character.

Hentland Parsonage, Herefordshire.—A well arranged house, by

Messrs. Prichard and Seddon. The material stone, the style Pointed, with square-headed windows. The porch is almost too ecclesiastical in its character, but the chimneys are well treated. A French gabled roof over an attic story gives a picturesque exterior, and a verandah on the south side, supported by stone shafts, is a good thought, well worked out.

Mr. W. M. Teulon has designed a by no means unsuccessful Butcher's Shop, for Rossington, in Yorkshire. The front and stall-board are picturesque, and there is a gabled roof with a cresting of iron-work. The latter might with advantage be less ecclesiastical, considering its destination. We are glad to see Pointed features impressed on buildings for every-day use.

Newcastle, Miramichi, New Brunswick.—Mr. Withers has designed an excellent timber house for our old and esteemed missionary correspondent, the Rev. J. Hudson. Instead of the usual weatherboarding covering the whole exterior, the constructional timbers are shown and coloured chocolate, while the interstices—made of weatherboarding—are coloured fawn, the roofs, also of wood, being painted green with brown stripes. Mr. Withers has given a great deal of Pointed character to his framework, and the general design is as able as it is picturesque. As a necessity in so severe a climate, there is a very deep cellar under the whole basement; and the roofs, which are very steep for the snow, are so contrived as to have no flat gutters at all. We wonder that one large stove was not so contrived as to warm the whole of this compact house. The material is red pine, but the chimneys and cellar are of local brick.

Mr. Norton has been commissioned by the Baron d'Uxkull to make important additions to his chateau, at Kebblas, in Livonia. The style prescribed in this case is the late Tudor. Mr. Norton has improved it by sundry hints from French and Scotch domestic architecture; and has succeeded in obtaining a very picturesque and imposing pile.

CHURCH RESTORATIONS.

S. Mary, Hanley Castle, Worcestershire.—This church has been thoroughly restored by Mr. Street. The plan comprises a chancel and nave, with a massive tower between the two, with aisles on the north side of equal length and breadth with the nave and chancel. The chancel, its aisle, and the tower are remarkably good imitations of Pointed work, built in the seventeenth century. The tower, in particular, is of excellent design, and probably replaces an earlier one of the same character. Mr. Street has removed the galleries and seated the church with oak seats restored from the remaining old patterns. He has fenced the chancel with screens, stilled the lantern for the chorus cantorum, placing the organ and some seats for children in the north aisle corresponding to the lantern, and leaving the north chancel aisle free for a vestry. On the north side is added a timber porch, and a stone one on the south. The whole interior is floored with Minton's tiles. The

reredos is composed of stone and marble, with an inlaid cross. The stalls are of good design : the pulpit of oak. The north aisle has been re-roofed, but the other roofs have been opened and repaired. The windows of the chancel are all replaced by better designs, and will be filled with stained glass : subjects from the Passion in the chancel, the Twelve Apostles in the nave, and the Last Judgment in the west window.

S. Peter, Sudbury, Suffolk.—This very good specimen of a Third-Pointed town church has been most ably restored by Mr. Butterfield. The spacious nave—of five bays, besides the tower, which stands internally, the aisles in their plan slanting inwards to accommodate the street—has been entirely stripped of seats or benches, and fitted with chairs, light moveable benches being ranged in the aisles. There is no attempt at oration in this portion of the church, except upon the font, where some gold has been rather crudely applied, and on the (low-pitched) roof, where a gray colour has been applied, that of the sanctuary being blue. The *motif* of the arrangement of the chancel and its appurtenances is derived from the old woodwork ; out of which two chancel-parcloses of good Suffolk Third-Pointed exist. The stalls and the subsellæ have been designed in conformity with them, as well as the pulpit, which stands at the north-east angle of the nave ; portions (each of two bays) exist north and south, of the lower portion of the screen, and contain (after the custom of the eastern counties) whole-length figures of saints, which have been restored by Mr. Castell. The distinguishing feature of the sanctuary is that (the vestry being in a crypt) an ancient staircase leads down to it to the left of the altar. The sedilia niches are filled up with wooden seats. The altar has a wooden super-altar with four circular openings pierced in it. The lower portion of the east window (which is of five bays) is filled up. This is a device which we cannot approve. Granting that the light streamed down too close upon the altar, the right course was to have constructed a retable up to the required height, and not employed window forms for opaque decorations. The filling-in is covered in each bay by a kind of chain of quatrefoils enclosing a large flower, in gold, the central bay representing a cross under a canopy, both of them somewhat lacking in refinement, and the cross in particular being so broad in its upright stem as not to leave sufficient room for the arms. There is some further polychrome applied to the east wall. The remainder of the east window is filled with prophets by Mr. Hardman, who has also filled the east window of the south aisle, containing standing figures of saints. On the whole, *S. Peter, Sudbury*, deserves a place among the most successful of modern restorations. The original structure is *intus et in cute* Third-Pointed, but it is of a good phase of its style, and Mr. Butterfield has thoroughly caught and followed up the spirit of the time. The experiment of seating a large area with chairs is artistically very good, and we understand that the moral result has fully equalled the expectations of those who made the attempt.

S. Gregory, Sudbury, is under restoration. The chancel is already disencumbered of the rubbish with which it used to be filled.

All Saints, Sudbury, is remarkable for a series of open seats with well executed bench-ends, made by a self-taught workman.

SS. Mary and Andrew, Watton, Herts.—This fine church has been restored by Mr. Clarke in a very excellent spirit. The chancel is stalled : but there is no screen, and a cumbrous reading-desk, facing north, adjoins the pulpit on the south side. For these arrangements the architect is doubtless not responsible. The general effect of the interior is stately and imposing.

S. James, Bicknor, Kent.—This is a very small church, evidently of Romanesque origin, but with First-Pointed insertions, in a state of decay and neglect which at this day is happily almost unparalleled. Mr. Bodley has in hand the interesting task of restoring it to something of its ancient decency and beauty. He very wisely perpetuates and revives every trace of the ancient structure, and the result is striking. An admirable effect is produced by the addition of a very lofty cradled roof, which in the chancel is boarded. The chancel is marked by a low open screen of very unusual design—balustrade shafts sustaining a rail. For this crotchety the architect is not responsible. We cannot without regret chronicle the removal of an ancient though exceedingly rude high screen. Mr. Bodley has to some extent, however, preserved the tradition of it by his skilful treatment of an enriched tie-beam, marking the chancel. The reredos and east wall are to have tiles in patterns ; the little low south-western tower will receive a square pyramidal capping. Is the small circular window inserted at the west end of the south aisle quite in keeping with the simple stern character of the church ? Assistance in this interesting work of church restoration is much needed. The new rector, the Rev. Walter Blunt, has some claims on ecclesiologists.

S. Kenelm, Rockfield, Monmouthshire.—This small church is to be nearly rebuilt by Messrs. Prichard and Seddon, who retain the western tower and the greater part of the chancel-walls. The new plan comprises chancel, with vestry on the north-west side, nave and north aisle, western tower and south-west porch ; the style is Flowing Middle-Pointed. The arcade is of three arches, with cylindrical shafts : the chancel arch is discontinuous. We observe a shallow arched recess in the north wall of the chancel, designed to hold an organ, and there is a rather large credence-niche to the north of the sanctuary. The roofs of both chancel and nave are coved and boarded. The tower ends in a rude wooden belfry of two stages. We do not think the new porch well proportioned ; and we think the contrasted angles of the nave and chancel gables might have been improved.

S. Mary, Great Warley, Essex.—This miserably spoilt small church, with chancel, nave, western tower, bepewed and begalleried throughout, is to be restored by Mr. S. S. Teulon. He builds a new chancel, with a vestry on its north side, and a new south porch. The chancel is furnished with a longitudinal bench and subsellæ on each side. A prayer-desk facing north with a lettern facing west is arranged under the chancel arch on the south side. The gallery is restricted to the tower, and is reached by a new external staircase on the south side. The wooden tower and spire are renewed in a very improved form, some of the old timber being used again. The new chancel is of brick, treated rightly, and the windows are composed and combined with much skill.

S. John, Kirk Heatton, Yorkshire.—Mr. Ferrey is restoring this church, adding to it a north aisle to nave, a half aisle and a sacristy to

the north of the chancel, and a south-west porch. The chancel receives two longitudinal benches on each side. The westernmost seat of the foremost bench on the south side forms the reading-stall. It should have been the seat in the bench behind. The chancel-aisle is seated longitudinally. This aisle is of the same breadth as that of the nave, too broad perhaps for good proportion, but necessary in order to increase accommodation. The style of the restorations and additions is a good Flowing Middle-Pointed, though the side windows are tame. The vestry has a pyramidal roof within a horizontal parapet. The aisle gable above it has a circular window. The chimney crowning this gable is scarcely to be approved of, inasmuch as its flues are not in sight. We presume that they run up in the thickness of the wall, embracing the circular gable window.

S. —, Staplefield, Sussex.—The chancel of this church has been rearranged by Mr. Teulon, with the addition of an organ chamber and vestry at the north-west. The door of the vestry is somewhat inconvenient for the stalls, being at the extreme west end of the north wall. The pulpit is approached through a door pierced in the pier. The stone coping of the gable of the added vestry is heavy in appearance: and the organ itself is not very successfully designed. The chancel fittings are better. The east wall is panelled, and the reredos, of stone and marbles and mosaic work, is rich in effect. There is a legend, "Lord, evermore give us this bread." A good piscina has been added, and metal altara-rails. The lettern is heavy. The stalls are short in proportion to the chancel. They have subcellæ which have metal desks. The stall-ends are carved with figures of the Evangelists. The chancel screen is of stone, low, richly carved, and with figures of angels on each side of where the gates ought to hang. There are no gates unfortunately; and the rounding of the angles where the angels stand is not pleasant in its effect from the nave.

S. —, Netherfield, Sussex.—To this church, of which the nave was restored two or three years ago, Mr. Teulon adds a tower and spire, with a reredos and new east window. The tower has its lowest stage made broader by numerous buttresses, with a general good effect. The belfry stage is narrower, and is capped by an octagonal broach-spire with four main spire lights and smaller lights on the oblique sides. The reredos is an elaborate composition of stone, with enrichments of Devonshire marble and mosaic tessellation. It has five panels, the middle one containing the holy monogram with a cross, and the side ones symbolical flowers and appropriate texts,—for instance, the rose, the lily, and the vine. The sides and crest have angels bearing labels. The general effect of this ornate reredos is singularly Jacobean, but its details are of a far higher order.

S. Mary, Sandringham, Norfolk.—Here Mr. Teulon enriches the chancel with elaborate new stalls of excellent design. The foliage is designed on natural types, e.g., the olive, the ranunculus, and the convolvulus: and the stall-ends are carved with figures of the Archangels, Uriel being the fourth.

S. Leonard, Misterton, Leicestershire.—A church, with nave and aisles, full of pews, a long chancel of Third-Pointed style, later than the rest of the structure, with an embattled parapet; and a character-

istic low octagonal broach spire. Mr. Teulon adds an organ chamber and vestry on the north of the chancel; introduces stalls and subseellæ, without desks; places a reading-stall within the chancel on the south side; the pulpit being on the north and a lettern standing on the chancel step. Some children's seats are placed, facing north and south, at the eastern ends of the aisles. The reredos is composed of five niches with wings and carved angels on each side. Its type is later, we thought, than its detail. The arch into the organ chamber would be better without its foliation: but there is a happy thought in the stopping of the labels by carved angels.

S. Michael, Tremaen, Cardiganshire.—The shell of this church was built some years ago, but its chancel had received no fittings. These have now been provided by Mr. Withers. They comprise stalls and subseellæ for the village choir, with a reader's stall on the south side, within the chancel. There is also a lettern on a platform close to the reader's stall.

Southwell Minster.—A large Romanesque window, the fourth of a series, has been filled with stained glass by Messrs. O'Connor. The subject is the parable of the Good Samaritan. The design seemed to us able; but the style is by no means suitable to the early character of the architectural framework.

S. Leonard, Pitcombe, Somersetshire.—In this church, lately restored by Mr. Street and noticed in these pages, Messrs. O'Connor have filled the east window with stained glass. There are three lights. In the middle one is the Crucifixion—very purely designed, though without much power. Below it is the patron-saint, S. Leonard. The dexter light has S. Mary Magdalene, the sinister one the Blessed Virgin holding our LORD as an Infant—a very pretty group. We doubt whether this juxtaposition is iconologically correct.

S. —, Bookham, Surrey.—Messrs. O'Connor have erected in this church, under Mr. Butterfield's direction, a memorial east window to the Duchess of Beaufort. In the middle of the three lights is a figure of our LORD, as Risen, while in a medallion below there is the Crucifixion. On one side is S. Peter, and on the other the Three Maries, above (respectively) groups of the Nativity and of the Epiphany Adoration.

S. John, Bradworthy, Devon.—A memorial window is to be erected in this church by Mr. Beer, glass-painter, of Exeter. The three effigies are those of S. Peter, S. John the Evangelist, and S. James the Great; on a grisaille ground.

NOTICES AND ANSWERS TO CORRESPONDENTS.

OUR thanks are due for the courtesy which has forwarded to us the monthly parts for last year of *Church Work: the Monthly Paper of the Guild of S. Alban.* (London, Hayea.) These papers give evidence of much earnest and self-denying work in various directions. The operations of the S. Barnabas' Brotherhood in conducting Christian

funerals is perhaps the best known and most useful of the Guild's functions. At the meetings of the society various papers on ecclesiological subjects have been read. We wish all success to this energetic band of laymen.

Our readers will do well to make acquaintance with Mr. BERESFORD-HOPE's Discourse on *The Common Sense of Art* (Murray) delivered as the inaugural Lecture of the Season at the Architectural Museum at South Kensington. It is a bold vindication of the right of the architecture of the future to borrow eclectically the merits of every form of the building-art. In particular Mr. Hope insists that the capabilities of our own Flowing Middle-Pointed have not been sufficiently developed: and he answers by anticipation the narrow views propounded by Mr. J. H. Parker, in a letter to the *Gentleman's Magazine*, as to the propriety of restricting the architecture of the new Public Offices to our English varieties. Mr. Street, in two excellent letters to the *Builder*, has more fully demolished Mr. Parker's position.

We can say no more of *The Graves of our Fathers*, by C. H. HALE, (London: Hamilton, Adams & Co.) than that it is a compilation, by a somewhat unpractised hand, of a great number of facts as to the customs of various ages and countries connected with the burial of the dead. In no respect was this volume worth printing.

A Word from a Goth, by Mr. G. J. WIGLEY, (Dublin: Fowler) is a spirited reply, though in a somewhat stilted style, to the "Word to the Goths," by 'Romanus.' A controversy has been in progress amongst the Irish Roman Catholics as to the relative "Catholicity" of the classical or Pointed styles. Dr. Newman's church at Dublin is in classical architecture, and was criticized by 'Father Thomas' of S. George's, London. Romanus replied; and was by some identified with Dr. Newman. The latter denied the imputation in a letter which went the round of the newspapers. Mr. Wigley, the architect of the latest Gothic church in Rome itself, has of course our sympathy.

To the Editor of the Ecclesiologist.

SIR,—I never recollect to have seen the following passages quoted: as they bear upon a controverted question of the day, you may like to insert them. I saw the book from which they are taken a few days ago in the British Museum Library.

T. C. C.

I remain, &c.,

W. D. S.

The pamphlet is entitled—"Articles to be enquired of in the Ordinary Visitation of the Right Worshipfull Mr. Doctor John Pearson, Archdeacon of *Suffolk*, Anno Domini, 1638."

"Chap. V. Concerning the Ministers, Preachers, and Lecturers.

"1. doth he alwaies Preach standing, and in his Cassocke, and Gowne, not in a Cloake, and his Surplice on, and also his hood (if he be a Graduate,) and with his head uncovered?"

"5. *Item*, Whether doth your Minister and Curate, at all times as well in Preaching or Reading the Homilies, as in reading the prayers and the Letany, and administering the Holy Sacraments, solemnization of marriage, burying of

the dead, churching of women, and all other offices of the Church, duly observe the orders and rites prescribed without omission, alteration, or addition of any thing? and doth he in performing all and every of these wear the Surplice duely, and never omit the wearing of the same, nor of his hood if he bee a Graduate?"

Mr. Truefitt must be credited with great ability for his transformation into his own peculiar type of Gothic of the Irvingite meeting-house at Islington. He has shown in this building, as in others, much constructional skill, and the cost of the works is, as we have before had occasion to observe, extremely small. This economy combined with good architectural effect is obtained apparently by extreme simplicity of style. The forms are bold and sometimes stately; but there is no ornament and little or no moulding. The result is novel and generally effective. In this particular case the treatment of the western entrances, in connection with the difficulties of the site, is ingenious and successful: and there is to some extent an introduction of constructional polychrome. The same gentleman has built himself a Gothic house in Holloway.

Mr. Gordon M. Hills favoured the Ecclesiological Committee with a view of an interesting series of sketches made by him in the Isle of Arran. The island is full of small ancient churches of the Irish type, which Dr. Petrie has made familiar to us. Most of them are rectangles, little more than cells, *e.g.*, 14 ft. 8 in. by 5 ft. 10 in., with the rudest window and door apertures, and prodigious splays. Nearly all are roofless and ruined. A single acute lancet often serves as the east window. Sometimes a number of these cells are grouped together within an inclosure. The windows were never glazed: and in one instance the pivot-holes of the shutters are remaining. The solid altars remain in many instances; and one church has a holy well. Mr. Hills also exhibited a ground plan of the fine Cistercian abbey of Boyle in Roscommon. The plan with its square east end, and square-ended transept-chapels, resembles Kirkstall. The nave arcades have eight arches. A gateway, the refectory, and the kitchen, remain of the conventual buildings. The same gentleman has made drawings of three mediæval Irish castles—Ballymote in Sligo, where there is a square donjon keep with circular turrets at the angle, one of which is a chapel; Oranmore in Galway—a more complicated plan; and Annaghdown, also in Galway, little more than a square keep.

It is with great pleasure that we announce that Mr. Digby Wyatt has been associated with Mr. Scott in the task of designing the new India Office, which is to adjoin the Foreign Office, and to harmonize generally with its style. We have great hopes that this union will result in a further development of the capabilities of the Gothic style.

Clericus asks whether gates are necessary for a low stone chancel-screen. We reply unhesitatingly that they are essential, and we refer him to our criticism of a restored church in Sussex in our present number.

Received :—P.; G. P.; J.

THE ECCLESIOLOGIST.

"Surge igitur et fac: et erit Dominus tecum."

No. CXXXI.—APRIL, 1859.

(NEW SERIES, NO. XCV.)

ECCLESIOLOGICAL NOTES ON HILDESHEIM.

*A Paper read before the Cambridge Architectural Society, 1858, by the
Rev. G. Williams, B.D.*

NEARLY twelve months ago, I had the pleasure of exhibiting to the Society a very beautiful coloured lithograph of the roof of S. Michael's church, at Hildesheim, in the kingdom of Hanover, now in the course of careful restoration. I was then led to give a brief account of this interesting old town, and of its various ecclesiastical remains, which are very numerous, owing to its former importance as an Episcopal See, and to the fact that several of its Bishops have been great patrons, not only of architecture, but of metallurgy and other mechanical arts, many remains of which are to be found in the sacristies of the cathedral and other churches of Hildesheim.

In proceeding to give a more detailed, but still very imperfect, sketch of the venerable remains of this town, I shall follow the order of my journal, and beg you to accompany me to the various objects of interest as I visited them. I have not the materials requisite to enable me to give you any accurate idea of the buildings themselves; for, as I paid but a very hurried visit to a town which would fully occupy as many days or weeks as I had hours to devote to it, my object will rather be to excite than to satisfy a longing for fuller information, in the hope that, should any member of our society, in the course of some long vacation, find himself within reach of Hildesheim, with a few leisure days at his disposal, he may be induced, both for his own improvement and for our further information, to direct his study to the rich treasures of mediæval art of which it is the repository.

The few hours which I passed there would have been wholly lost amid such *embarras de richesses*, had I not been so fortunate as to secure the kind services of a guide, competent before all others to direct me to the objects of chief interest, and to give me the fullest information concerning them. This was Dr. Kratz, to whom I must beg

to introduce you, before we start on our expedition. His Majesty the King of Hanover, having heard that I was somewhat addicted to archæological research, had not only, with the greatest condescension, himself indicated to me the principal objects of antiquarian and historical interest in his capital and kingdom, but had also specially charged the chief commissioner, M. Teichman, to offer me every facility for visiting them. That very obliging and intelligent gentleman fully carried out the instructions of his Royal Master, and most ungrudgingly devoted his time to me in several visits to the Relic Chamber, or rather Chamber of Reliquaries at Hanover, of which I hope to give you some account on a future occasion. It was on one of these visits that I had the good fortune to fall in with Dr. Kratz, and to secure his good offices for my proposed visit to Hildesheim.

A native of this city, in which also he received his education, the *religio loci* seems to have taken possession of him from his childhood; his enthusiastic admiration for its venerable remains, and his ardent attachment to archæological pursuits, has led him to devote the best years of his life to the illustration of the history and antiquities of his native town. The situation which he holds of Librarian of the Royal Library of Hildesheim somewhat facilitated his studies, which have not only not met with the encouragement which they deserve from the dignitaries of the cathedral, but have been considerably hindered and thwarted by the literary jealousy and sectarian prejudice from which Germany is not wholly free. Notwithstanding all discouragements, however, his exemplary perseverance has already well-nigh achieved a work which would do credit to the most distinguished antiquarian, and is every way worthy of the patronage of a sovereign so devoted to the arts as King George V. of Hanover. The drawing of the painted roof of S. Michael's, which I have the pleasure of exhibiting to you again this evening,—with permission of the Dean of Ely, to whom it now belongs, and who contemplates the reproduction of it in the nave of his own glorious cathedral,—that drawing, I say, was made from the original roof, well-nigh effaced by time and neglect, at the infinite labour and pains of Dr. Kratz; and it is chiefly from his drawings that the present accurate and careful restoration is being made. But this is his smallest contribution to the literature of the antiquities of Hildesheim. In 1840, he published the second and third parts of his work, entitled "*Der Dom zu Hildesheim*," illustrated with carefully executed drawings, to which I shall have frequent occasion to direct your attention, in the course of this lecture. The first part of this interesting and valuable work is not yet published. It will contain, I believe, an architectural history of the cathedral and other ecclesiastical buildings of Hildesheim; the second treats of its rich collection of works of ancient art; and the third is devoted to biographical memoirs of two of its most distinguished Prelates, the principal promoters of ecclesiology, to whose liberal encouragement the town owes its celebrity as a storehouse of antiquarian treasures.

If I have detained you too long from the proper subject of this paper, I must crave your indulgence; for I felt that I could not withhold this small tribute of gratitude to that excellent man, both for his personal

attentions to myself, and for his abundant and successful labours in that field in which this society is specially interested.

I may mention that Hildesheim is only one half-hour south-east from Hanover, by rail, and that the Rheinischer Hof in the principal street offers good accommodation to the wayfarer. Dr. Kratz first conducted me to

The cathedral, a fine spacious building, in the form of a basilica, consisting of nave and side aisles. It has, if I remember right, no proper choir, but a space at the east end of the nave, surrounded by parcloes, and raised over a crypt, presently to be noticed, is used as the *chorus cantorum*, as we discovered immediately on entering, for the vespers were being sung at about two, p.m.

The first object which attracted my admiration in the cathedral was a gigantic corona, suspended high up—much too high—in the clere-story of the nave: one of the most venerable and interesting monuments of the cathedral. It was designed and partly executed by that remarkable man whose name is indissolubly associated with Hildesheim, in a manner which will certainly warrant, if it does not demand, a brief notice of his life, so far as it is connected with this see, of which he was, perhaps, the most distinguished ornament. I shall therefore take the liberty of introducing, by way of episode, an abridged biographical memoir of this prelate, who contributed more than any other public man of his time to commend the arts, heretofore practised chiefly in the East, to the imitation of Western Europe, and is therefore fairly entitled to a memorial in the annals of universal ecclesiology, especially in these notices of the antiquities of Hildesheim.

Bernwardus, or Bernward, otherwise named Barward, descended from a noble family, was born about the middle of the tenth century, in the castle of Sommers, a village situated at the distance of a German mile from Helmatadt, the parish church of which still bears the name of the native saint. His father was Count Diedrich. His mother's name has not been preserved; but his maternal grandfather was Athelbero, Count Palatine, and his maternal uncle was Folcmar, deacon of the cathedral of Hildesheim, and subsequently Bishop of Utrecht. This connection it was which, under Providence, gave the direction to the early education and life of Bernward; while his fortunes were further favoured by the fact that his eldest brother, Count Tammo, was a favourite of the Emperor Otho III. Transferred from the care of his mother at an early age, he remained under the guardianship of his uncle at Hildesheim until the latter was raised to the episcopal dignity, when he commended his nephew to the care of Bishop Otwin, of Hildesheim, who entrusted him to the charge of the renowned scholar Thanymar, or Thanmar, director of the cathedral schools, and notary to the chapter, under whose instruction he not only made rapid progress in his studies, but also acquired much experience in business. Among the accomplishments acquired by his unwearied diligence and application are mentioned writing and illuminating, painting, metal-lurgy, setting of jewels, architecture, &c., &c. Having completed his studies, he tended his aged grandfather until his death, resisting the earnest solicitation of his uncle, the Bishop of Utrecht, to accept the

office of superior of the monastery of Deventry. On the death of his grandfather in A.D. 987, he went to the Imperial Court, where he was shortly afterwards appointed tutor to the future Emperor Otho III., in which office he continued seven years: and a book on geometry written for his distinguished pupil is still preserved among the archives of the cathedral treasury. On the death of Bishop Gerdag, he was appointed Bishop of Hildesheim, and consecrated by Archbishop Willegis on the 15th of January, A.D. 993.

And here he commenced those elaborate works of art which I have undertaken to review, and which have made his episcopal city a museum of his taste and skill. Amidst the active discharge of his spiritual functions he yet found time personally to superintend the various *ateliers* of the numerous artisans whom he kept continually employed; and now to his former acquirements he added the sciences of chemistry and medicine, the arts of mosaic work, sculpture, brassfounding, carving, and framing; and he is further mentioned as the first inventor of roofing in tiles, as a precaution against the destructive fires that had before been so prevalent in Germany.

The destruction of the cathedral by fire (January 21, 1013) furnished the indefatigable Bishop with the opportunity of displaying the vast resources of his ingenuity in the restoration and decoration of the fabric; and the various articles of church furniture, &c., which I shall presently proceed to notice in detail, owe their origin to this fortunate accident. But that I must confine my further remarks to his strictly ecclesiological works in and about the cathedral, I might tell how he enlarged its possessions, how he surrounded his episcopal city with walls and towers, forming a fortification unrivalled in Saxony; how he built a chapel for the preservation of a piece of the true cross, which his Imperial pupil presented him with at Rome, deposited in a magnificent reliquary of his own designing; and finally how he founded and endowed a large Benedictine monastery of S. Michael, the church of which has recently furnished a design for the painted roof of Ely Cathedral, considerably modified and improved, no doubt, by the genius of Mr. Le Strange. To conclude this brief sketch of the life of S. Bernward. He died seven years after the completion of his monastery of S. Michael, on the 20th of November, 1022. His last words were, "Lord, into Thy hands I commend my spirit." He was buried in a stone sarcophagus prepared by himself, before the altar in the crypt of the conventual church of S. Michael.

To return from this digression to the stupendous corona which suggested it. It was fortunately undergoing repair, and a high ladder, with a platform at the top, enabled me to make a close examination of it, in a very satisfactory manner. It is 22 ft. in diameter, and consists of a massive rim, supporting, at uniform intervals, twelve turrets alternating with twelve niches. The whole design is intended to image the heavenly Jerusalem. The rim, which is of copper gilt, represents the walls of the city, and supports on its foliated rim seventy-two stands for candles; the turrets, which are open on four sides, are the towers of the New Jerusalem, in each of which were formerly placed four figures, representing the prophets, kings, and other worthies of the

Old Testament, and the various graces and virtues evangelical. The twelve Apostles of the New Testament were canopied over by the twelve alternating niches. These figures were all in silver gilt, but have long since disappeared, having been plundered in the sack of the church by the Reformers about the year 1575. The names, however, engraved in Latin characters over the turrets and niches, serve to perpetuate a memorial of the elaborate arrangement of the subjects. On the upper plate of the encircling rim, 2 inches deep, are found the following lines :—

+ VERBS EST SYBLIMIS . MIRIS FABRICATA FIGVRS .
 VNDIQVE PERFECTA . FIDEI COMPAGINE JVNCTA .
 CVJVS VESTIBVLO . VETVS ET NOVVS EXCVBAT ORDO .
 GERMINV VIRTVTVM . QVE MIRS SVRGIT IN ALTVM .
 FLORIBVS HIC VIVIS ANIMARVM . CVELA LVCIS .
 ANTE DEI FACIEM . DIVINVM SPIRAT ODOREM .
 AVCTORES OPERIS . TOGA VESTIT CANDIDA PACIS .
 HOS PATER ET VERBVM . CIVIS ET SPIRITVS MORVM .
 VNVS ET IPSE REGIT . QVI QVOD SVNT IPSE CREAVIT .
 IN VIRTUTE SUA . SOLIS SOL LVCET IN ILLA .
 MYSTICA DISCERNIT . TENET . ASPICIT . OMNIA NOVIT .
 ET SOLVM REGNI CORDIS LOCAT IN PENETRALI .

On the lower plate of the rim, the following :—

+ MATER JVSTITIE . VIA VITE . GRATIA CVLPE .
 DA PATER ETERNE . PATRIS VNICE . SPIRITVS ALME .
 HEZILO PARS ONERIS . PER TE QVOQVE PARS SIT HONORIS .
 ET SPES ATQVE FIDES . ET AMORIS VT ACTIO PERPES .
 HVNC REGAT AD SPECIEM . DET PACIS VISIO PACEM .
 VT PRVDENS . FORTIS . JVSTVS . MODERAMINE MITIS .
 SED MVNDVS CORDE . SANCTVS RE . JVSTVS IN ORE .
 HIC SERAT . ATQVE METAT . QVOD LVCIS IN HORREA CEDAT .
 CONSVMENS IGNIS . CONSVMAT ET OMNIA CARNIS .
 NE CAREAT PATRIA . VIA LABILIS VEGETAT ISTA .
 ISTIVS ORNATVS . PIA VIRGO SVSCIBE MVNVS .
 FIAT ODOR SPONSO . SVPER OMNIA BALSAMA CHRISTO .

The Hezilo mentioned in this last inscription is the Bishop, under whom this great work, commenced by Bernwardus, was completed and suspended in the nave, where it still hangs. The cathedral, in fact, owes its restoration to him, having been again burnt down in the time of his immediate predecessor. He was fourth in succession from Bernward, and presided over the see from 1054 to 1079. In this interval a smaller corona, of thirty-six lights, in imitation, no doubt, of those with which Bernward had enriched his monastic church of S. Michael, had been executed by Bishop Azelin, who presided A.D. 1044—1054. This still hangs in the choir of the cathedral, similar in its general character to that in the nave, but of smaller dimensions. It was formerly adorned with the twelve Apostles, and twenty-eight other figures in gold, as one of my authorities states; but I rather incline to believe that they were brass, gilt. In any case, they were pillaged in 1546.

But I must proceed to the bronze doors, at present standing at the west end of the nave of the cathedral, under the organ gallery,—a work of even greater interest than the corona. They are folding-doors, and their dimensions are as follows: 16 ft. 2 in. high, 3 ft. 10½ in.

wide each, and $1\frac{1}{2}$ in. thick. They are undoubtedly genuine works of Bernward, and are happily dated as follows: "Anno Dominice Incarnationis MXV., Bernwardus Episcopus, Dive Memorie, has valvas fusiles, in faciem Angelici Templi ob monumentum sui fecit suspendi." The design and execution are equally elaborate. They represent, in sixteen subjects, Paradise lost, and Paradise regained: one door being devoted to the history of the Fall, the other to Redemption. The series, commencing at the top of the right hand door, as you face them, runs down that door, is then taken up at the bottom of the left hand door, and terminates at the top. The eight subjects from the Fall are—(1) the creation of Eve; (2) Eve presented to Adam; (3) the temptation; (4) the curse; (5) the expulsion from Eden; (6) the effect of the curse—Adam labouring, Eve nursing; (7) the offering of Cain and Abel; (8) the death of Abel. The Gospel narrative is represented by—(1) the Annunciation; (2) the Nativity; (3) the Adoration of the Magi; (4) the Presentation; (5) our Lord before Herod; (6) the Crucifixion; (7) the three Maries at the Sepulchre; (8) the Resurrection—our Lord and S. Mary Magdalene.

This early monument of Christian art has altogether a Byzantine character, and occupies a place in the history of Christian art corresponding in many respects with the Norman period of our own country, which is perpetuated in the conventional treatment of the forms of animate and inanimate nature in the Early Pointed style. But I must proceed with the cathedral, the antiquities of which are far from exhausted.

As the vespers were being sung in the choir, and I was obliged to economise time, I proceeded with my guide to view the very curious cloistered court at the east end of the cathedral, which wears a most venerable aspect. The monastic buildings around this court formerly belonged to the Jesuits, but are now occupied by the seminary. I cannot pretend to fix their date. They have, I should say, a Lombardic character; while a very beautiful little chapel, in the purest Early Pointed style, which stands in the middle of the quadrangle, just as the Late Perpendicular chantry, now used as a library, in the cloistered court at Winchester College, contrasts curiously with the surrounding architecture. This lady-chapel is neglected, and verging fast to ruin. Opening out of the cloisters is a chamber, supported by low shafts, with quaint Byzantine capitals, filled with ancient stone coffins, some of the lids of which are very elaborately carved. I had not time to examine them minutely; they are some of them as early as the eleventh and twelfth centuries, many of them containing the remains of bishops and abbots of the church of Hildesheim; and similar in character to the stone coffin of S. Bernward himself, which is still to be seen in the crypt of S. Michael's,—a drawing of which I am able to show you, although I was not so fortunate as to get a sight of the original. Round the head of the *loculus* runs the legend: "Bernwardus Episcopus, Servus Servorum XPI"—leaving no room to doubt the authenticity of the tradition which ascribes it to him. The lid is very richly carved, and represents four angels in half length on one side, and five on the other. The inscription, curiously arranged,

is the passage from the Book of Job, familiar to us from our own Burial Service. "✠ Scio enim quod Redemptor meus vivit, et in novissima die de terra surrecturus sum, et rursum circumdabor pelle mea; et in carne mea videbo Dm Salvatorem meum. Quem visurus sum ego ipse et oculi mei conspecturi sunt et non alium. Reposita est hec spes mea in sinu meo." One of the gabled ends of the coffin is decorated with a plain cross, the other with an Agnus.

Returning from the cloister to the cathedral, I descended to the crypt beneath the choir, where the knotty roots of a gigantic rose-tree, which covers the eastern apse of the church, are to be seen. It is said to be upwards of one thousand years old. I must satisfy myself with barely mentioning the very ancient crucifix in the crypt, and the mysterious Irmensula, (Irmensäule), now called the column of the Blessed Virgin Mary, but formerly "Columna Arminii;" a name of doubtful derivation to describe a column of questionable material, but supposed to have been originally connected with some form of idolatrous worship. It is now surmounted with a bronze image of the Virgin and Child, from whence it derives its modern name. Two magnificent shrines of silver-gilt, of very elaborate workmanship, both of the eleventh century, stand over the doors of the apse on either side of the high altar, of which you may form a faint idea from the sketches among Dr. Kratz's illustrations. I must not dwell on them, nor on the fragment of the water-pot from Cana of Galilee, nor on the wonderful baptismal font of brass, which stands in the baptistery on the north side of the nave, for we have much to see after we leave the cathedral.

It was perhaps a fortunate circumstance for me, as my time was so very limited, that the sacristan of the cathedral was absent from the town, and not expected back until the morrow. This was, however, a great disappointment to Dr. Kratz, who was anxious to introduce me to the rich treasures of art which belong to this cathedral. They consist of splendid reliquaries of various dates; of pastoral staves—that of S. Bernward and his successor S. Godehard among them, above all, of some very early and curious MSS. in elaborate cases. Among these, is the original work on Geometry, already mentioned; a complete Bible; three Evangelaria, and a Missal—all of S. Bernward, *i.e.*, of the early part of the eleventh century; and two Evangelaria of Bishop Hezilo, of the latter part of the same century. All these I must leave for future and less hurried exploration. On leaving the cathedral, we find in the yard yet another grand work of Bernwardus, which demands a fuller notice. It is a reduced copy of Trajan's column which he had seen at Rome, and which had suggested to his pious mind, imbued as it was with the Holy Scriptures, an imitation in a Christian sense. It is now a ruin, having been most barbarously mutilated and abused until quite recent times. The shaft however is nearly complete. It is 16 feet in height, executed in bronze, formerly surmounted by a capital and a cross, the former 2, the latter 4 feet high, making in all 22 feet. It was originally cast for the church of the Benedictine monastery of S. Michael, in the nave of which it stood for several centuries. It represents the

gospel history in twenty-eight groups, commencing at the base and running on a spiral band to the summit. They run in the following order. (1) The baptism of our Lord in the river Jordan. (2) The Temptation. (3) The Call of SS. Simon and Andrew. (4) Call of SS. James and John. (5) The first miracle at Cana of Galilee. (6) The healing of the Leper. (7) The Choosing of the twelve apostles. (8) our Lord talking with the Samaritan woman at Jacob's Well. (9) Healing of the nobleman's son. (10) Cure of the paralytic at Capernaum. (11) Beheading of S. John Baptist. (12) Woman with the bloody issue healed. (13) Blind made to see. (14) The woman taken in adultery. (15) Raising of the widow's son at Nain. (16) The Transfiguration. (17) The man praying our Lord to heal his possessed son. (18) Parable of the rich man and Lazarus. (19) Lazarus in Abraham's bosom. (20) Jesus and Zaccheus. (21) Jesus cursing the barren fig-tree. (22) Blind Bartimæus and his companion healed. (23) Jesus walking on the stormy sea. (24) Feeding the five thousand with five loaves and two fish. (25) Healing the daughter of the Syrophenician woman. (26) Jesus calling Lazarus out from the grave. (27) Mary anointing Jesus at the table. (28) Our Lord's triumphant entry into Jerusalem.

The treatment of these subjects though not, of course, in the highest style of art, is remarkably good for the period, and resembles very much that of the brazen doors. Dr. Kratz's drawing gives a very fair idea of the style.

And here on leaving this most interesting cathedral and its works of mediæval art, I must pay a just tribute to the discriminating zeal and munificence of the king of Prussia, who has collected in his museum of Christian art at Berlin exact facsimiles, in plaister casts, of all the most remarkable monuments of our faith in Germany, including the doors and column of Bernwardus. His forbearance is as admirable as his zeal.

It deserves to be recorded as an example of the latter worthy of all commendation, as well as of more general imitation, that in his zeal for the collection of ancient monuments of Christian art, he is not unmindful of the possessory rights of the places where they are found, and of the additional interest which must always attach to them in the churches, &c., to which they properly belong. I was very much struck with this in the grand Schloss-chapel at Quedlinburgh, which is very rich in ecclesiastical works of art, now belonging absolutely to the Crown. Instead of transferring these bodily, as he might have done, to the museum at Berlin, I found there an artist who had been sent expressly to make exact copies of the enamels, &c., for the collection in the capital, while the originals were to remain in their ancient seat. The corona, doors, and column of Bernwardus, could never be half so interesting elsewhere as they are at Hildesheim.

I must pass rapidly over the remaining objects of interest in this curious old town, having devoted so much time to the cathedral and its treasures.

On quitting the Close, Dr. Kratz conducted me first to the Lutheran church of S. Michael, which, you will remember, is that with the

painted roof. It was originally built by Bernwardus, as the church of his Benedictine abbey, in the Lombardic style. It was burnt down soon after it was built, and only the two westernmost columns on the north side of the nave, and the three westernmost towers, with the north transept of the choir, were saved from destruction. A gallery in the north-west turret is very peculiar. It was remarkable for having an apsidal termination at the west as well as at the east end; the latter has been long in ruins, the former is still used as the sanctuary. The church has been much tampered with from time to time, and the windows on the south side of the nave are very large, filled with poor geometrical tracery. Those on the north are probably original, and this side is quite Romanesque in its general character. It was a Basilica with triple turrets, as well as an apse, at each end; the side turrets rising from shallow transepts. The church was desecrated by the French during their occupation, and has since been used as a lunatic asylum. It was now being carefully restored under Mr. Hase, of Hanover, for the Lutheran Community, at the expense of the State. The restorations were commenced in 1854.

We next visited the church of S. Mary Magdalene; the fabric of which claims no notice, but the sacristy contains a beautiful cross, ascribed to S. Bernward, and a pair of small candlesticks, which are indisputably his. They are all figured in Dr. Kratz's book. The latter are composed of a mixture of silver and brass, an experiment in metallurgy on which the founder plumes himself in an inscription to this effect: *BERNWARDUS . PRÆSUL . CANDELABRUM . HOC . PUEBUM . SUUM . PRIMO . HUIUS . ARTIS . FLORE . NON . AURO . NON . ARGENTO . ET . TAMEN . UT . CERNIS . CONFLARE . JUBEbat.* They are beautifully worked, very chaste in design, and resemble closely the stem of the cross in the relic chamber at Hanover, but not at all the monstrance there ascribed to him. The cross, which is 20 in. by 16 in., is very superb, as rich as gold, and jewels, and gems can make it, well described by Thangmar, an ancient biographer of the Bishop, as "*thecam clarissimis gemmis auroque purissimo lautissimam.*" It was in fact designed as the reliquary of the piece of the True Cross, which was given to him as a parting token by his imperial pupil. This precious fragment was encased in a square box, formed at the intersection of the cross, which bears upon its lid the form of a cross and the words *LIGNŪ DNI Dī.* The ground between the setting of the jewels is covered with a flowing arabesque pattern in gold filagree work, and many of the gems appear to be antiques, while some have a decidedly modern character. An iron spike at the bottom of the cross indicates that it was originally fixed in a stem or stand, probably for processional exhibition. There are in the sacristy some ancient iron candlesticks, of very good pattern. The wooden box in which the bones of the saint are now deposited, is modern and in wretched taste.

While waiting for the keys at S. Mary Magdalene, I paid a hurried visit to the church of S. Godehard, some distance off. It is a magnificent Lombardic church, but was much encumbered with scaffolding, as it was undergoing extensive repair, at the King's expense, as I understood, for the worship of the Roman Catholics. It formerly belonged to the

Dominicans, with the monastery to which it was attached. The church and monastery of the Franciscans has been converted into a foundling hospital. But it was the sacristy of this church that my kind friend was most anxious to show me. We found it stuffed with a mass of rubbish, the tawdry ornaments of the modern church, removed hither for security during the restoration. But our visit was amply rewarded by the sight of a chalice and paten of exquisite pattern and workmanship. The former is of pure gold. The bowl is $3\frac{3}{8}$ in. high, and of very large diameter, and weighs about 11 ounces. Round it is represented the Last Supper, the figures being placed under cinquefoil canopies within round arches, supported by light shafts, which isolate each figure. Beneath the design the following inscription in Gothic characters runs round the bowl: "✠ Rex sedet in cena, turba cinctus duodena. Se tenet in manibus, se cibatur ipse cibus." The stand is $3\frac{1}{2}$ in. high, consisting of two principal members, the pedestal and the stem. The former is very elaborate, surrounded with seven medallions, united by a double band, engraved with subjects from the evangelical narrative: as (1.) The Annunciation, with the legend, "Ave gratia plena, Dominus." (2.) The Adoration of the Magi. (3.) The Presentation. (4.) The Crucifixion, with the words, "vere Filius." (5.) The Resurrection. (6.) The Ascension. (7.) The Descent of the Holy Ghost. These subjects are alternated with antique gems and precious stones. The stem consists almost entirely of a single topaz of twelve faces, resting on a tulip-shaped hexagon, inscribed with Scripture subjects. The topaz weighs 15 oz., and measures 3 in. in diameter, $1\frac{1}{4}$ in. in height. The paten belongs to the same date as the chalice, as is evidenced by the style of art and by the identity of the letters. It is also of pure gold, measures 8 in. in diameter, and weighs nearly 9 oz. The design is exquisitely arranged and executed: in the centre is an Agnus, with nimbus and banner, with blood streaming from its side into a chalice. Round this are the emblems of the four Evangelists disposed crosswise, alternating with winged angels with censers. Round the rim runs the legend: "Victima que vicit, septem signacula solvit. Ut comedas pascha, scandes cenacula celsa." On the reverse of this paten is inscribed the monogram of the artist who designed it, whom I certainly understood from Dr. Kratz to be Bernwardus, founder of this church of S. Godehard, Bishop of Hildesheim in the twelfth century (viz. from 1130 to 1153), not to be confounded with Bernwardus of the commencement of the preceding century. I was therefore surprised to find that in his book he ascribes the chalice and paten to Bernwardus, and can only presume that he has changed his opinion since the publication of his work, in 1840. Nor can I imagine that they do belong to the same artist or the same period as the works before described. There is, however, an old cocoa-nut cup set in silver, with a decidedly Byzantine character, ascribed with probably good reason to Bernwardus. There is also in this sacristy a superb monstrance in the best style of art of the fifteenth century, spoilt, so far as it can be, by a modern addition of wings and canopy, but even so contrasting advantageously with a very large and costly monstrance designed and executed altogether during the last century, which entirely baffles all attempt at description.

I must here take leave for the present of the ecclesiological remains of Hildesheim, to which I feel that I have done very scanty justice. But in doing so it is some satisfaction to reflect that there is now within half an hour's distance of this venerable episcopal city an ecclesiologist of tried and approved merit, who has both the knowledge to appreciate, and, I trust, the will, as I know he has the power, to do ample justice to this rich mine of mediæval art. To him I commend the further prosecution of these very interesting researches which I have so feebly inaugurated.

ARCHITECTURAL NOTES IN FRANCE.—No. III.

MY last letter finished at Beauvais, from whence I made my way to Compiègne, where I found but little of much interest. The principal church is in size, plan, and general design, decidedly conspicuous; yet it is remarkable how little there is in it to detain an architect beyond the general effect. The bulk of the structure is of good uniform First-Pointed character. It consists of a nave and aisles (53 ft. in width) of six bays, transepts, and an apsidal choir, the lower part of which has been modernized, and which has a very badly planned Flamboyant aisle round it; and there were intended to be two western towers. The groining of the nave is Flamboyant. The best feature is the apse, which has a glazed triforium of two lancet windows in each bay, and a clerestory of large single lancets. It is, I think, characteristic of many French churches of this fine scale, that they afford much less matter for study and description than our own churches of one-fourth the size and pretension. Their details are so uniform, and their planning so regular, that a description of one bay is, in fact, a description of the whole church, and there is nothing in the shape of monumental effigies, screens, brasses, or other similar relics, to give a special interest to each part of the building. When we lament the general scarcity of examples of groining in our English churches, we ought not to forget that it was, in part at least, to this that we may attribute the extraordinary variety of their character; for it is undoubtedly very much more difficult to obtain those picturesquely irregular effects which charm us so justly in English examples, when groined roofs are used, than when their place is taken by roofs of wood. The points of support must be much more equally spaced, the piers more regularly planned, and each portion more exactly a reproduction of every other portion; and it has sometimes struck me as possible that we owe the much greater variety of designs in the treatment even of our groining, as compared with the French, to the great love of change and variety which our architects had imbibed in dealing so largely with wooden-roofed buildings. In this respect indeed, they sometimes ran into excesses for which they had no example, and happily, no imitators on the continent; but on the whole, we have undoubtedly reason to be grateful for a feature in our

national art which helped to place it in so high a position when compared with that of other countries.

Another church, dedicated to S. Antoine, is of large size and late Flamboyant style. It has a fine font, (now disused) of the same character and material as the well-known fonts at Winchester, East Meon, and Southampton; the bowl of which is no less than 3 ft. 9 in. square. The floor of the nave of this church is boarded, and fitted up with very smart chairs, whilst the aisles have tiled floors and common chairs, and there is a rail fixed between the columns to shut in the select occupants of the smart chairs. It is a mistake, therefore, to suppose that the introduction of chairs will necessarily secure the annihilation of the pew system. Here, too, I saw a "mandement" of the Bishop of Beauvais, Senlis, and Noyon, dated Dec. 8th, 1856, ordering the adoption of the Roman liturgy, in place of the local uses, of which he says there were no less than nine in his diocese, so that it often happened that the same priest "chargé de deux paroisses, trouve dans l'Eglise ou il va célébrer une Première Messe une liturgie différente de celle qui s'observe dans la paroisse ou il reside:"—"le chant, les cérémonies, la couleur des ornemens, les usages, tout est changé." The Bishop interdicted among others, the Missals of Beauvais, Noyon, Senlis, Amiens, Meaux, and Rouen, and his order took effect from Whitsunday, 1857.

Of less distinctly ecclesiastical edifices Compiègne retains some remains. A cloister in the "Caserne S. Corneille" is a good example. The arches have no tracery, and the piers have buttresses to resist the thrust of the groining. This is very simple but good work, though late in the fourteenth century. The old Hotel-Dieu, too, has a characteristic gable end towards the street, divided by a central buttress, and with a pointed archway below and a large window above in each division.

The very picturesque front of the Hotel de Ville has been recently very carefully restored, but so completely, that it looks almost like a new building. The effect of the front is very good, though the belfry tower rises awkwardly from behind the parapet of the building. There is an illustration of this building in M. Verdier's "*Architecture Civile et Domestique*," which will enable your readers to understand the character of this picturesque though late building better than any description that I can give. The roof of the main building, as well as that of the turrets at the angles and the belfry, is covered with slate: and it is worth notice how much the effect of these roofs depends upon the thinness of the slate, its small size and the sharpness and neatness with which it is cut. Foreign slating is in truth just as good in its effect, as ours is generally bad and coarse.

The Chateau of Pierrefonds ought to be visited from Compiègne. The ruins must be interesting, and I believe the site is very picturesque. It is a fashionable place of resort, and at a distance of some three hours through the forest from Compiègne. M. Viollet Le Duc's description of the buildings is known probably to most of your readers.

From Compiègne I made my way to Soissons. It was here that on this journey I came first on the grand style which distinguishes the buildings of this part of France. Laon, chief in grandeur, both natural and architectural, Noyon, S. Quentin, Meaux, and Soissons, are mag-

nificent illustrations of the main features of the style: whilst smaller churches, remains of Abbeyes, such as those of Ourscamp (near Noyon) and Longpont (near Soissons), and of castles, such as Coucy le Chateau, enable us to appreciate all its varieties. It is to be hoped that the stream of English travellers will for the future set more in this direction than it has hitherto done, since it is now possible in going to Strasbourg to take the railway through this country to Rheims, and in so doing to make acquaintance with a group of churches, which impress me more and more each time that I see them. They are remarkable evidence also of the wonderful vigour of the age in which they were built: for they are all of very nearly the same date—the end of the 12th and early part of the 13th century, and conceived on the grandest possible scale. Indeed, France, under Philip Augustus, affords a spectacle such as perhaps no other country in the world can show. For if we think of the wars which characterized his reign, it is almost incredible that it should nevertheless at the same time have been possible to found such cathedrals as those of Paris, Bourges, Chartres, Amiens, Laon, Meaux, Soissons, Noyon, Rouen, Seez, Coutances, Bayeux: yet such was the case, and some of them were completed in but a few years with extraordinary energy.

Few things are more impressive than the Cathedral of Laon, even in its present state: and what must it not have been with its central steeple and the six towers and spires which once adorned its several fronts, rising, as they all did, from the summit of a mighty hill, seen on all sides for many a long mile by the dwellers in the plain which stretches away from its feet! And yet, magnificent as is the Cathedral of Laon, it is one only among many; and such a city as Soissons, inferior as it is in situation, affords nevertheless in its architectural remains, matter of almost equal interest.

The general view of Soissons, obtained from the distance, is striking only for its architectural character. The effect is mainly attributable to the fact, that in addition to the cathedral, with its lofty south-west steeple, the town also contains the west front, with two towers and spires of the ruined Abbey of S. Jean des Vignes. It is to this ruin that the eye first turns in anticipation of discovering the famous cathedral of the city; but a little acquaintance with the details of the two buildings, leaves no room to doubt that the cathedral, with its lonely steeple, is nevertheless by very much the most interesting and noble example of art which the city contains.

Let us at once, then, bend our steps thither. We shall find a church, the greater part of which dates probably from the end of the twelfth or the first years of the thirteenth century, whilst its plan is very remarkable, and its details in some parts of exquisite beauty. In plan it consists of two western towers, (one of which only is built,) nave and aisles of seven bays, transepts, (of which more presently,) a choir of five bays, and an apse of five sides; chapels are obtained between the buttresses of the choir, and the apse is surrounded by an aisle and five chapels; these chapels are circular in plan at the ground line, octagonal above, and are groined with a vault which covers the aisle also; this is a mode which is seldom satisfactory in execution, and a falling

off from the structural truth of those plans in which the groining of each chapel is complete in itself, and distinct from that of the aisle. The south transept is finished with an apse, and has a small circular chapel of two stages in height attached on its south-eastern side. The north transept is square-ended and of later date.

It is impossible to examine Soissons Cathedral without having recollections of several other churches forced upon the mind. At Noyon, for instance, we have a grand example of a church of the same date, both of the transepts of which are apsidal; but the south transept of Soissons has a great advantage over its neighbour, in that it has an aisle round the transept opening with three arches, supported upon slender and lofty shafts, into each bay, both on the ground level and in the triforium. Indeed there are few fairer works of the period than this south transept of Soissons; for whether we regard its plan, general scheme, or detail of design and sculpture, all alike show the presence of a master hand in its conception and execution;—the same hand, I suppose, as is seen at Noyon, but at a slightly later period. Then, again, a comparison of Soissons with Meaux will show so great a similarity of plan, dimensions, and design in their eastern apses, that it is difficult to avoid the conclusion that they were the works of the same man, and at about the same time. And each of these churches has nevertheless some one special feature of its own, wherein it is unique and unmatched; Soissons has its exquisite south transept, Noyon its western porch, and Laon its cluster of steeples, by which every one who has seen them must especially have been struck.

One of the features which most marks the churches of this school is the fourfold division in height of the main walls. There is first the arcade, then the triforium,¹ (which is large, groined, and lighted with its own windows) then a blank arcade which is analogous to the triforia of our English churches, and lastly the clerestory. I cannot say that this arrangement is ever pleasing. The clerestory always looks disproportionately small and dwarfed, and the blank arcade below it rather unmeaning, whilst all the divisions have the appearance of being cramped and confined. At Soissons it occurs in the south transept, but not in the nave—where we see the usual triple division. Some of the capitals here are well sculptured, though generally very simply, and in the transept they are often held with iron ties (as in Italian examples) to resist the thrust of the groining. I should notice that the whole of the walling in this transept is circular on plan; this is generally a mark of early date, and though it gave rise to some complexity in the arches and groining, it undoubtedly often produces a very charming effect. The windows of the three eastern chapels are full of richly-coloured early glass, rather rudely drawn and executed; some of it, I suspect, came from the clerestory, the eastern portion of which is still full of similar glass. The clerestory has

¹ These groined triforia are called Tribunes by the French antiquaries. At Montierender, where both occur, the upper stage is more than usually similar to our English triforia; and in all these cases it would perhaps be best to accept the French terminology as being substantially correct. The tribune is, in fact, a second stage of the aisle.

large lancet windows and flying buttresses of two stages in height, with the arches supported upon detached shafts, and a passage behind the lower order on a level with the sill of the clerestory windows.

On the exterior, one of the most noticeable features is that the ridge of the south transept roof rises no higher than the eaves of the rest of the church. Yet such is the care with which the design is managed, that this smallness of scale is not noticed, until from a distance a general view of the building is obtained, when it looks undoubtedly very lop-sided.

From the cathedral one goes naturally to the ruined but still imposing church of the great abbey of S. Jean des Vignes. The west front of this church is exactly in a line with that of the cathedral, at a distance of about a furlong; and standing on higher ground, and still retaining its two towers and spires, it produces a greater effect in the general views of the city. It is now the centre of the arsenal, with powder-stores, piles of shot, and various other preparations all around it, which afford subject for rather gloomy forebodings, in case Soissons should again suffer (as it has so often already suffered) the danger of a siege. The remains of the church are almost confined to the steeples and west front. The lower portions of these date from the thirteenth century, but the upper portion is all of a very ornate and rather late Middle-Pointed style, they are very pyramidal in their outline, and have a rather heavy arrangement of pinnacles at the base of the spires. The belfry-window of the north-west tower has a very large stone crucifix contrived against its monial and tracery; there is a canopy in the tympanum over the head of our Lord, and the tracery seems to have been designed with a special view to the introduction of the figure. The spires are crocketed on the angles, scalloped on the face, and pierced with alternate slits and quatrefoils. The sculpture of this front is not of very good character. From the south of the south-west tower extends a remarkably fine portion of the domestic buildings of the abbey, two stages in height, and eight bays in length. Its south end has the favourite French arrangement of a central buttress between two large circular windows, with two lancet windows in the gable. On the west side each bay has a fine simple pointed window: whilst on the east side the lower part is concealed by the cloister, and the upper stage has a row of plain circular windows, similar to those at the south end. The steep-pitched roof still remains, and the whole building is a very fine relic, even among the relics of this kind in which France is so peculiarly rich. The remains of the cloister are in a very dilapidated state. Drawings which I had seen of it, had prepared me for earlier and better work than I found. I imagine that it is not earlier than circa A.D. 1300. The sculptured foliage is in exact imitation of nature, very pretty, and no more. It is, however, singularly instructive, as it illustrates just the kind of work which our English carvers are most prone to introduce just now, and which is generally (as it is here,) very ineffective for want of due architectural subordination. The windows of this cloister are of four lights, with Geometrical tracery; but the chief peculiarity is the treatment of the buttresses, which are angular on the face, and above the springing of the windows

crocketed on the angles. Had the sculpture been fifty years earlier in date, it would, I have no doubt, have been a singularly beautiful cloister. A doorway which opened from the cloister to the church is peculiarly flat in its mouldings and sculpture, but remarkable for the still existing traces of painting over its whole surface. The foundations of the east wall show that the church was not of any great length from east to west.

The church of S. Leger is the finest edifice after these of which the city can now boast. Anywhere its transepts and choir would be of great interest for their early thirteenth century date, and their good architectural character. The church consists of a nave and aisles of six bays (of which the four western are in Renaissance), transepts of two bays in depth, and a choir without aisles, which has one bay of sexpartite groining, and an apse of seven sides. The detail is very much the same as in the cathedral. The clerestory windows in the apse are lancets, and in the rest of the church of two lights with tracery, consisting of a cusped circle within an enclosing arch. In these Soissonnais churches the label generally has a ball or four-leaved flower at intervals. There is a procession path or passage, with openings in the buttresses, round the church outside the clerestory windows, dividing the church very markedly into two divisions in height, and recalling to memory the very similar arrangement in the church of S. Elizabeth at Marburg. The transept has fine angle pinnacles, and a large three-light window with early tracery, whilst the cloister is somewhat similar to that of S. Jean des Vignes. Stepped gables are a favourite feature here even in early work. The aisles of S. Leger are so finished, as is also an early building by the side of the cathedral.

The church of S. Pierre, which is desecrated, has a west front of much interest. It has a nave and aisles, three western doorways, (whereof the central is pointed, the others round,) and a single wide, round-arched window over each door. The detail is peculiar,—of late Romanesque character, and effective. Only two bays of the nave remain. The labels and string-courses have a bold dog-tooth enrichment, whilst the cornice above them is adorned with a regular acanthus-leaf. The shafts of the west door are fluted; and in this, as in the quadruple arrangement in height, which I have already noticed as a frequent characteristic of the Soissonnais churches, I suspect we may trace the influence of the grand church of S. Remi at Rheims.

Of domestic buildings, there are but few traces in Soissons. The best are, a building near the west front of the cathedral, with stepped gables, central buttresses in the end, and good simple three-light windows in each bay;—a house in the Clôître S. Gervais, near the north transept of the cathedral, with a steep unpierced gable and three two-light windows in the stage just below it, and an unpierced ground story;—and an old hospital near the cathedral, of good early-pointed work, without groining, but with transverse arches from column to column,—the capitals being carved, and the arches quite square in section.

From Soissons, an excursion ought to be made to the Abbey of Longpont.¹ I was not aware at the time I was there that it was in

¹ The abbey church of Longpont was dedicated in A.D. 1227, in the presence of

this neighbourhood, but I believe that it is only some eight or ten miles distant, and that the church is of rare interest and grandeur. I regret extremely my inability to give any notes of it.

A walk of a mile across meadows, took me to the remains of the great Abbey of S. Medard. These are very slight, and consist of some remains of crypts, in which are preserved portions of buildings or monuments which have been dug up from time to time. An old view of S. Medard shows it surrounded by fortified walls, enclosing a vast range of buildings, and two or three churches. Of all this nothing now remains, beyond a modern house, converted into an asylum for deaf and dumb, in one portion of which remains an old vaulted apartment, now used as the chapel of the Institution.

From Soissons, I made my way across country to Chateau Coucy.¹ This is a well-known example of a thirteenth-century castle of the most sumptuous kind: but it has suffered much from time, and is now in danger from another cause, for the Emperor has recently bought the place, and the castle court is full of workmen busily plying their tools, cutting out every defective stone in the great central keep, and putting it into a most complete state of repair. Thus far, no serious harm has been done, but I trust that the restoration is not to go much farther, and that we are not to have the whole interior of the building finished in a conjectural restoration, on the strength of the very few relics which still remain. M. Viollet Le Duc has described this castle at so much length in his article on military architecture, that I should not be justified in taking up space with any further notice of it. I may observe, however, that the chapel was a small, nearly detached building, of two bays in length, as may be seen by the foundations; and from the size of the buttresses, it was no doubt groined: but I saw no sufficient evidence to justify M. Le Duc's conjectural restoration of it. The interiors of some of the towers are interesting, as preserving extensive traces of the distemper paintings in diaper with which the walls of the principal

S. Louis. Its value as a dated example is therefore considerable, independently of its high architectural interest.

¹ Enguerrand III., surnamed le Grand, the founder of the present castle at Coucy, was one of the most remarkable and powerful Frenchmen of his day. In A.D. 1200 he ravaged the domains of the Archbishop of Rheims, who appealed to Philip Augustus for aid, and received for answer, "*Je ne puis faire autre chose pour vous que de prier le Sire de Coucy de ne point vous inquieter.*" Some years later he quarrelled with the Canons of Laon, and after spoiling them of their goods, carried away the Dean as a prisoner; but in the end he was excommunicated by the Pope for this escapade, and was not released from the ban for three or four years. Before his death in A.D. 1242 he had been for some years one of S. Louis's most faithful friends. It was this Enguerrand who adopted the proud motto—

"Je ne suis Roi ne Duc,
Prince ne Comte aussi;
Je suis le Sire de Couci."

His history is strikingly illustrative of the life of the foremost men of his day, who were building cathedrals and castles with such marvellous zeal in the midst of internal disorders and strife, such as must, it might have been thought, have entirely stopped all such works. I suspect it was this Enguerrand who, with three barons and thirty knights behind him, stood by S. Louis's table when he feasted in great state at Saumur, in A.D. 1241. Jean Sire de Joinville gives an elaborate account of the feast in his life of S. Louis.

rooms were adorned; and they are further remarkable for their very scientific construction. Each stage is a hexagon, the groining piers coming over the points of the arches in the stage below. The grandest feature in the chateau is, however, the great keep: this is circular, about 80 or 90 feet in diameter by 170 feet in height, pierced with scarcely any openings, but marked near the summit by a boldly-projecting course of corbels, on which, no doubt, a wooden covered passage round the keep was supported. The keep is divided into stages, all of which were groined, the groining springing in the lower stage from corbels carved exquisitely with figures and foliage. Almost every stone in this building has a mason's mark visible on its face. It is difficult to ascertain exactly how this keep was roofed. My own impression was that some kind of steep roof rested on the summit of the walls, which are of enormous thickness, and finished with the usual French sculptured eaves cornice; but I state my opinion with much hesitation, as it appears to differ from the conclusion at which M. Viollet Le Duc has arrived. The groining of the keep is now all destroyed, but it seems to have abutted in the centre against a circular funnel drum or well, which afforded communication from the base to the summit; and my idea is, that the roof was of steep pitch, not rising to a point over the centre of the keep, but spanning the space between this drum and the external face of the wall. In this way the external appearance would be that of a truncated cone, with the ridge concentric with the circular face of the wall of the keep; and the central funnel would have afforded some amount of light and ventilation to the various stages of the keep, which, from the almost complete absence of external windows or openings of any kind, and the enormous thickness of the external walls, would have been otherwise scarcely inhabitable. It was not until after this view had been formed on the spot, that I saw a copy of an ancient view of Coucy, given by M. de Caumont in his *Abécédaire Militaire*, in which the roof is shown as a truncated cone, with four lofty chimneys rising out of it; whilst the four smaller towers have roofs rising to a sharp point.¹ If your readers will turn to M. Viollet Le Duc's drawings (*Dictionnaire*, vol. iii. pp. 115, 117), they will see that he substitutes crocketed pinnacles for chimneys, and assumes that the roof only spanned the thickness of the walls, leaving the internal diameter of the tower to be roofed in the way in which it has just been restored under his direction, with a flat roof invisible from the exterior. Grand as are the dimensions of the keep, it certainly requires some marked roof to make its character distinctively Gothic. The chateau occupies the extreme point of a hill, which on three sides descends precipitously to the valley below. At its angles are four towers, circular without, and hexagonal within, to which I have already referred; whilst in the centre of the side towards the town rises the keep. At its base this is surrounded by a walled ditch, about twenty feet in depth, which seems to have been originally surrounded by a battlemented wall. The chapel stood in the irregular court-yard, in the most sheltered position possible. The only entrance to the keep was

¹ This view is given, I believe, by Ducerceau, in his "*Plus excellents bâtimens de France*." I have not had any opportunity of consulting the original.

by a small doorway, reached by a bridge across the ditch on the side towards the court. The sculpture on this door, which had been much damaged, is now, I am sorry to say, being entirely renewed. It represented the victory of Enguerrand II., Sire de Coucy, over a lion in the forest at Prémontré. The legend is that a lion was devastating the country, and that the peasantry ran to Enguerrand, who at once undertook to attack him. Guided by a peasant through the wood to the spot, he came suddenly on the beast, and exclaimed to his guide, "Dieu m'aide ! c'est bien un lion ; mais tu me l'as de *près montré*." The lion was killed, carried back in triumph to Coucy, and by the aid of Enguerrand and the Bishop of Laon, the famous abbey of *Prémontré* was soon after founded upon the spot, where, down to the end of the last century, the monks remembered among their founders and benefactors the name of him whose sudden exclamation had given the name to their house and order. A series of putlog holes, winding round the tower in a regular ascent, marks, probably, the mode in which the materials for the erection of the keep were carried up as the work progressed. They exist from the base to the summit, and could only have been used for supports to a passage outside the walls ; and this would only have been required during the progress of the works. To the present day the French masons use similar inclined planes, in preference to ladders.

The situation of this castle, on the summit of a narrow hill commanding a magnificent prospect over a well-wooded country, up to the very walls of Noyon, is singularly fine. The old town of Coucy le Chateau is enclosed within a continuation of the outer walls of the castle, and has still all its old gateways nearly perfect. The gateway on the Laon road is very fine, the two others comparatively small. Upwards of thirty towers still remain in the external circuit of the walls. The church is of but little interest : the Sires of Coucy having apparently thought much more of their own princely residence than of the interests of the Church in the town just outside their castle walls. The central portion of the west front has a grand doorway, a wide single-light window above, and in the gable an arcade, and a trefoiled rose window,—the whole being in late Romanesque style, and earlier than any portion of the Castle. In the valley below, lies the unwall'd village of Coucy la Ville, but I was unable to examine its church.

From Coucy, I made a considerable détour to visit the Abbey of *Prémontré*. The situation is very striking, in a narrow valley, closed in on all sides with steep, thickly-wooded hills, and with only a few dependent cottages leading up to the gate of the Abbey. This was the chief house of the Premonstratensian Order, which established as many as thirty-five houses in England. The abbots of the order were bound to meet once a year at *Prémontré*, and as there were as many as a thousand abbeys belonging to them, the wild valley must then have presented a singular contrast to its present deserted state. Until lately the buildings have been used as a glass manufactory : but they have just been purchased by the Bishop of Soissons (who seems to have a great character for piety and liberality among the people) for an orphanage. I saw the nun who holds the post of superior of the insti-

tution, and obtained permission to search for remains of the old buildings: she seemed much surprised at my demand, and with some reason, as the only traces left of them are a portion of (I think) a crypt under the church, which has fallen with its groining, and is left a confused mass of stones, just as it fell. On my way from Prémontre, I passed between Anizy le Chateau and Laon a very interesting example of a village church at (I believe) Chavours. It is cruciform, with a good central gabled tower. The chancel has single lancet windows to the east and south, and the south transept a large boldly-cusped circular window, and a small projection on the east for the altar, also lighted with a circular window. The chancel, tower, and transepts, are groined: the nave (with its aisles) is of inferior work. Altogether, this is a very characteristic thirteenth century church, of bold and vigorous character, and severely simple in all its details.

An ascent of about two miles leads up the side of the mountain, on which Laon is perched, to the western extremity of the city. And here I must pause, trusting another time to say somewhat of the architectural glories of the place, upon which I suppose I can scarcely decant too enthusiastically.

GEORGE EDMUND STREET.

SOME NOTES OF A TOUR IN GERMANY.—No. II.

To the Editor of the Ecclesiologist.

Greenhithe, March, 1859.

MY DEAR MR. EDITOR,—Within an hour of our arrival in Nuremberg, we shaped our course towards the Moritzkapelle, or chapel of S. Maurice, which stands on the north side of the Rathaus Platz, and groups well with the church of S. Sebaldus, and the other ancient buildings in its vicinity. It was erected by the family of Mendel in the early part of the fourteenth, desecrated at the religious revolution in the sixteenth century, restored by Heideloff, at the cost of the late King Louis of Bavaria, in 1829, and it now contains an interesting collection of one hundred and forty-one early pictures, principally belonging to the schools of Lower and Upper Germany. Among these the following are, perhaps, most worthy of regard:—

(6.) The Nativity of S. Mary, on a gold ground; by a nameless Cologne painter of the fifteenth century, who, (from his principal work, a representation of the Passion in eight compartments, formerly in the possession of the late M. Lieversberg,) is usually designated as "the Master of the Passion." (18.) The Annunciation; by the same artist. (12.) S. Stephen, borne to martyrdom; by Albert Altdorfer, (b. 1488, d. 1538,) of Ratisbon, the best and most original pupil of Albert Dürer. (15.) The Presentation, and (34.) the Adoration of the Kings; by a scholar of the Master of the Passion. (16.) The Descent from the Cross; ascribed to Cornelius Engelbrechtson, (b.

1468, d. 1533,) of Leyden, but, in Dr. Waagen's opinion, agreeing in no particular with the authentic works of that master. (23.) The Resurrection; a fine picture, assigned to Memling, but by Messrs. Crowe and Cavalcaselle to Dierick Stuerbout, (d. 1478,) of Haarlem, his contemporary and fellow pupil with him of the elder Van der Weyden. (38.) S. Stephen standing as a prisoner before the High-Priest; by Altdorfer. (41.) SS. John, Catherine, James, George, and Afra, and (43.) SS. Peter, Paul, Maurice, Barbara, and Christina; pictures on a gold ground; by Cramer of Ulm, an artist who flourished about the close of the fifteenth century. (42.) S. Bridget kneeling before a crucifix, and (77,) S. Peter released from prison; by Hans Schäufelein, (b. 1498, d. 1540,) of Nuremberg. (45.) SS. George and Sebald; on the back of the panel are two scenes from the life of S. Vitus. (53.) SS. Catherine and Barbara; on the reverse, in the upper compartment, is S. Luke painting the Blessed Virgin with the Child; in the lower, S. Sebastian, pierced with arrows. (74.) SS. Rosalie and Margaret; on the back are two scenes from the life of S. Vitus. (80.) SS. John the Baptist and Nicholas; on the reverse, in the upper division, is our Lord appearing to S. Bernard; in the lower, S. Christopher bearing the Divine Child through a river. The saints on the fore sides of the above four grand productions, (the largest works in the collection,) noble figures of life size, and painted on a blue ground—are by Michael Wohlgemuth, (b. 1434, d. 1519,) and doubtless belonged to one great triptych,¹ of which the central compartment is wanting. (58.) S. Margaret, and (65.) S. Ursula, painted on a gold ground by Bartholomew Zeitbloom, who flourished between 1468 and 1507, an eminent artist of the School of Swabia. His pictures are usually dignified in conception, and forcible in expression. The character of his heads is serene and beautiful, and his colouring brilliant and powerful. The first of the above works has been injured by restoration; the second is termed by Kugler, "a simple and beautiful form of statue-like dignity;" and the noble countenance of S. Ursula is indicative of fervent piety. (64.) Our Lord being taken down from the cross in the arms of S. John, and mourned by His Blessed Mother, SS. Mary Magdalen, and Nicodemus; behind is a mountainous landscape; and below are the family of the Stifiers. This fine picture was painted by Albert Dürer, between 1515 and 1518, by order of the family of Holzschuher for the church of S. Sebald. It is remarkably rich and brilliant in colouring, but inferior in expression to an *Ecce Homo*, (102,) a half-figure, perfectly modelled, of the best time of the master, and, in the words of Lord Lindsay, "full of the deepest pathos and feeling." (57.) SS. Joachim and Anne; (71.) SS. Benedict and Wilibald; grand figures painted on two wings of a triptych; and (139,) S. John the Evangelist: are by Hans von Kulmbach (d. 1545,) the eldest and, with the exception of Altdorfer, the most eminent of Albert Dürer's immediate pupils. (90.) A crowd of people drawing the body of S. Quirinus out of water; by Altdorfer. "The thickly covered banks of the river," remarks Dr.

¹ Said to have been painted in 1487 for the high altar of the Schusterkirche, at the expense of the family of Paringsdorfer.

Kugler, "are another instance of his happy conception of nature. The light of the setting sun—a golden tint surrounded by a circle of clouds, melting away with shades of red—is full of imagination." (105.) SS. Sebastian and Constantine the Great, beneath an arch with a landscape, signed and dated 1505, is a fine specimen of Hans Burgkmair (b. 1473, d. 1559,) of Augsburg, and one of the heads of the School of Swabia. (132.) The Blessed Virgin seated under a tree, and giving a bunch of grapes to the Child; by the same artist, and dated 1510. Dr. Waagen observes, "the whole feeling of the picture, especially the movement of the Virgin's left hand, is not unworthy of Raphael. The tender brownish hue of the flesh, the warm and juicy colouring of the drapery, and the fine execution of the landscape, remind me strongly of the wings of the Ghent altar-piece by the brothers Van Eyck." (110.) The Last Judgment; a most elaborate composition by a pupil of Altdorfer. (126.) S. Mary with the Child, enthroned in a Pointed chapel, and dated 1499. This picture is attributed by Dr. Waagen to Sigismund Holbein, brother of Hans Holbein the elder. (112 and 116.) Allegorical representations of the Fall and Redemption of Man; by Lucas Cranach the elder, (b. 1515, d. 1586.) "In the former," remarks Lord Lindsay, "the Fall is represented in the background, while in front Adam is threatened by the Devil, and pierced by the spear of Death; in the other the Crucifixion is the principal subject, the elevation of the Brazen Serpent in the Wilderness, and the Conception, according to the Valentinian heresy, occupying the background, while, to the right, our SAVIOUR stands in front of His sepulchre, piercing the Serpent; and in the centre the LAMB stands on the globe, holding the banner of the cross, and the HOLY GHOST descends as a Dove on Adam from the wound in our SAVIOUR'S side."¹

The Pfarrhof, or parsonage-house of S. Sebald's, near the west end of the chapel of S. Maurice, is remarkable for its beautiful oriel window, which, according to Mr. Fergusson, "is as pleasing a feature as is to be found of its class in any part of Germany."² This is corbelled out of a pentangular shaft, formerly enriched with statues in canopied niches, and has five sides with three traceried lights in each face; angels in the spandrels, pinnacles at the angles, a carved cornice, and a steep tiled roof. Below the lights are five fine reliefs, supported at the corners by angels, and representing the Adoration of the Kings, the Coronation of the Blessed Virgin, and other sacred subjects.

A few yards south of the chapel of S. Maurice is the church of S. Sebaldus. Its custodians, like some of their fraternity nearer home, have converted it into a show place, and gone so far as to print a small handbill, describing, in questionable English, the most notable of its contents, which are ticketed and numbered like objects in an exhibition! For a description of the architecture of this stately fabric, the reader is referred to Mr. Webb's volume.³ It will be my humbler aim

¹ "Sketches of the History of Christian Art." Vol. iii. p. 398.

² "Illustrated Handbook of Architecture," vol. ii. p. 763, where a woodcut of the above window will be found.

³ "Continental Ecclesiology," pp. 105, 6.

to give some account of its art-treasures. The renowned shrine of S. Sebald stands in the midst of the choir. It was cast by the most celebrated of German sculptors, Peter Vischer (b. 1460, d. 1529), and his five sons, between 1505 and 1519. A full description of it is given in Lord Lindsay's "Sketches of the History of Christian Art;"¹ and it is figured in Labarte's "Handbook of the Arts of the Middle Ages."² The oaken ark which contains the relics of the saint is encased in plates of silver, and raised on a bronze base or pedestal, faced with excellent reliefs of certain miracles wrought by him when on his return from Italy to Germany; and is surmounted by a canopy having three pyramidal structures of tabernacle work, and upheld by pillars, on the exterior sides of which, on brackets in niches, are dignified statuettes of the twelve Apostles. Above the Apostles are twelve smaller figures of Fathers of the Church. A statue of S. Sebald stands at the western end facing the entrance to the choir; and at the eastern extremity is one of the sculptor Vischer. The entire number of figures in this elaborate work is seventy-two, of which many—e. g., syrens holding candelabra at the angles, animals, cupids, mermen, and snails (which by a singular caprice are represented as uncomfortably supporting the entire fabric on their shells!) betray the debasing *cinque-cento* influence.

Against a column immediately to the left of the shrine is a Procession to Calvary, by Wohlgemuth, dated 1485. The other paintings in S. Sebald's attributed to this master, are a Crucifixion, in a recess under the organ, and events from the life of S. Peter, in four compartments, in the choir. Not far from these is a picture of S. Mary with the Child, and S. Anne, as early as 1430 or 1440, painted in a style of transition between that of the fourteenth century and of Wohlgemuth. On the choir wall to the north of the high altar is a large painting in oil by Kulmbach. In its central compartment is the Blessed Virgin with the Child in her arms, seated on a throne, and attended by SS. Catherine and Barbara, and angels bearing musical instruments. On the right wing are SS. John Baptist and Jerome; on the left, SS. Peter and Laurence. The design of this work has been attributed to Albert Dürer, but Dr. Waagen ascribes it to Kulmbach himself, and considers the picture to be the *chef-d'œuvre* of the master. It seems faded, and might perhaps be improved by judicious cleaning. Near it is the commemorative escutcheon of the Von Tucher family, ascribed to Holbein; below this is a wood carving, said to be the work of Albert Dürer in 1513; and close by hangs an "ever-burning lamp," founded in 1326 by the first Baron of Tucher. On the column to the right of the pulpit is a good old repetition of the Deposition, by Albert Dürer, in the chapel of S. Maurice, but much dryer in colouring than the original. In the western apse of the church are three early pictures by an unknown artist, representing the Flagellation, Mocking, and Annunciation. Here is also a triptych with painted wings, dated 1453. A brass font with statues of the Evangelists at its base, which stands before it, is remarkable, both as being the first production of the foundries of Nuremberg, and having been used at the Baptism of Wences-

¹ Vol. iii. p. 262.² P. 40.

laus, King of Bohemia, in 1361. There were some indications of its being now made in some way to do duty as a stove! I trust, however, that I was mistaken in so supposing. Over an altar in the nave is a picture of our LORD crucified between the Blessed Virgin and S. John, and SS. Catherine and Barbara. It is tolerably painted, and attributed, without reason, to Lucas Cranach. The admirable rood with SS. Mary and John is by Veit Stoss (b. 1447, d. 1542), who contributed his aid to the adornment of the churches of Nuremberg. The great sculptor, Adam Kraft, who deceased in 1507, has also decorated S. Sebald's with several of his best works in stone, and of rare beauty. One of them, attached to an altar in the nave, and executed in 1496, represents our SAVIOUR sinking beneath His Cross; another, near the altar of S. Peter, in the choir, of the date 1501, portrays our LORD on the Mount of Olives; a third, within a recess outside the eastern apse, the Entombment, the Procession to Calvary, and the Resurrection, carved in 1492; and a fourth, of the year 1485, on the exterior of the south wall of the choir, represents the Last Judgment.

Our visits to S. Sebald's, and the collection of pictures above described, occupied us so long, as to leave us only time to take a stroll by twilight in the streets adjacent before retiring to the Rothe Ross (a comfortable, ancient, and reasonable hotel) for the night. Early on the following morning I went to the Haupt Markt, or market-place which contains the Frauenkirche; and the Schöne Brunnen, or "Beautiful fountain," (too well known from pictures and descriptions to need further mention,) and found it full of country-people, some of them in dresses of extraordinary quaintness, selling fruit, vegetables, &c., and presenting a scene both lively and picturesque. Threading my way through the crowd, I entered the church, an architectural gem of the best period of German Pointed, and only at a comparatively recent date, after centuries of misappropriation, restored to its original use.

In the middle of the choir stood a herse, covered with a black pall having a white cross, and standing between six unlighted tapers in tall silver candlesticks. On its top were a draped crucifix, between four candlesticks and tapers, and a small escutcheon in satin at the west end, representing a skull and cross bones. There were similar escutcheons between the candlesticks on the high altar, which had a black frontal with a gold cross, and black curtains at the sides.

In the apse on the north of the high altar is a picture portraying the Divine Child between His Blessed Mother and S. Elizabeth, who are seated on a throne, with angels holding drapery behind them, and two saints and two children in the foreground. Over the high altar is a large triptych, elaborately adorned with carving, which, it is said, was formerly in the church of the Carthusians. It comprises three central compartments, and two wings. On the former, beneath graceful tabernacle work, are representations of our LORD on the Cross between SS. Mary and John,¹ the Annunciation, and the Resurrection; the left wing contains a male and female saint, with an angel floating between them; the right, two hermit saints in long beards. The background of each subject is gilt,

¹ Lord Lindsay ascribes this picture of the Crucifixion to Wohlgemuth.

and has a raised pattern ; and the pictures appear to be of the German school, of the end of the fourteenth or early part of the fifteenth century. Owing to my inability to examine them closely, I may, however, err in this opinion, and also be incorrect in some of the details of the above description. Over an altar on the east wall of the north aisle is a triptych by Wohlgemuth, of great merit. In the middle division, beneath a canopy in relief, is painted the Mass of S. Gregory. The altar in this picture is dressed with two candlesticks ; over it, on a gold ground, are the instruments of the Passion ; upon it, and hanging over in front, is a plain corporal (half covering a gilt paten), on which is an overturned chalice. S. Gregory kneels in front of the altar ; at his right are a cardinal bearing the tiara, S. Francis, and another monk holding a wheel : more in front is a deacon, vested in a dalmatic. At the left of S. Gregory are S. Catherine (?) with a sword, a bishop kneeling and wearing a cope and mitre, a deacon in a dalmatic, and a male saint, perhaps S. Dominic, holding a lily in his right and a book in his left hand. On the left wing is S. Laurence, and on the right S. Sebald, holding the model of a church, with tapestry behind each figure, on a blue ground. All the saints in this painting have gilt nimbi. Near it is a relief of the Coronation of the Blessed Virgin, enriched with painting, and ascribed to Adam Kraft, to whom is also attributed a finely sculptured representation of the Adoration of S. Mary in the same church. At the east end of the south aisle, over an altar, is a triptych, of which the central compartment consists of the Blessed Virgin and Child, carved, coloured, and gilt ; with a statuette of our Blessed Lord in the tabernacle work above. The wings are painted, and have carved canopies. The left contains a saint grasping a triple cross and bell, with half-length figures of SS. Catherine, Dorothea, and Ursula beneath ; the right, a bishop blessing, with SS. Agnes, Margaret, and Barbara below. On the south wall, by the side of this picture, is another, (injured and poor,) in twelve divisions, dated 1512, and comprising scenes in the life of Christ, with S. Gregory's Mass in the midst. To the first northern pillar of the nave is affixed a painting of four Apostles, with the Nativity over them ; on the opposite column a picture of four Apostles ; and on the second pillars, north and south, are paintings of monkish saints, which, so far as their position permitted me to judge, are elevated in sentiment and expression.

I have before me a curious engraving, published about a hundred years since, of the interior of this church when used by the Lutherans, from which it appears that, at that period, an arched rood-beam, supporting a crucifix, separated the nave from the chancel. The Communion Table was protected by a rail in front and at the sides ; its top was covered with a white cloth, (bordered by rich lace,) on which stood two candlesticks. Behind it was a lofty Renaissance reredos, surmounted by figures, and containing, between pillars, paintings or reliefs of the Blessed Virgin and Child in glory, standing on the crescent, with saints and angels ; and other sacred subjects. A few paces before the Table was a prayer or litany desk. Over a heavy stalled gallery, bracketed against the east wall of the south aisle, was a large double organ, abundantly ornamented with carving, and with

doors containing paintings of the Adoration of the Magi, and the Nativity. Pictures, and statues of S. Mary and other saints, under canopies, were affixed to the south-eastern pillar of the nave, and the piers at the entrance of the choir; and the pulpit which abutted upon the north-eastern column of the nave had a tapestried hanging, and a sounding-board which sustained a pastoral staff, and at a short distance from which was an image of S. Christopher.

After breakfast we proceeded to the Friedhof, or Cemetery, (situated about half a mile beyond the city wall, in a north-western direction,) which contains the grave of Albert Dürer. Distinguished by its unpretending appearance from the costly brass and bronze escutcheoned gravestones of the old civic nobility of Nuremberg which surround it, his monument bears the following epitaph:—

“ME. AL. DU.

“Quicquid Alberti Dureri mortale fuit sub hoc conditur tumulo. Emigravit VIII idus Aprilis, MDXXVIII.”

In the words of Longfellow;—

“*Emigravit* is the inscription on the tombstone where he lies;
Dead he is not,—but departed,—for the artist never dies.”

Thank God, this saying is true, but in a higher and better sense, of all who sleep in CHRIST.

The church of S. John is situated in this cemetery, and possesses a few interesting paintings. A large triptych with triple leaves, over the high altar, contains in its principal compartment statues by Veit Stoss, of the Blessed Virgin and SS. John Baptist and Evangelist, coloured and gilt. On its right wing are paintings by Wohlgemuth, of the Nativity, and S. Mary rising from her sepulchre and receiving a crown from the ALMIGHTY; on its left, of the Annunciation, and S. Mary ascending the steps of the Temple. Below these is a sort of super-altar or tabernacle, with doors. Its central division is occupied by a picture of the Crucifixion on two panels, of which the upper one turns over, and exhibits on its reverse side half figures of our Blessed SAVIOUR and saints. The right door has a picture of the Resurrection, with female devotees in a separate compartment below; the left, of the Agony in the Garden, with male devotees beneath. At the eastern extremity of the north aisle is a triptych, also ascribed to Wohlgemuth, which comprises, in the principal division, the Crucifixion; on the right wing, the Flagellation; and on the left, our LORD before Pilate: the exterior of the doors is also painted with scenes in our LORD's life—the Betrayal, Mocking, Entombment, &c. Against the north wall of the above aisle is a Doom, dryly painted on panel, and chiefly remarkable for a large group of nude figures of both sexes, standing in semicircle below the Throne of Judgment. Over an altar at the east end of the south aisle is a third triptych, with raised tracery in the head of each compartment. Its right and left wings are decorated respectively with pretty paintings of the Adoration of the Magi, and the Nativity, on gold backgrounds; and in the middle panel is a Crucifixion, in a style very different from, and later than, that of its companion pictures, and not unlike Altdorfer's.

A circular mortuary chapel of the Holzschüher family, in the same cemetery, is furnished with a large triptych of some antiquity, which comprises a carved central representation of the Resurrection; and paintings on each side of the doors. Its right wing contains our Lord's Appearance on Easter Day to S. Mary Magdalen, and on the reverse, the *Mater Dolorosa*; the left, the Descent into Hell; and on the back, in bad condition, our Saviour holding a scourge and sponge. In a recess to the south of the triptych, just described, is an Entombment carved in stone by Adam Kraft in the year 1507.

Just outside the principal entrance to the Friedhof is a Calvary, with figures larger than life, the work of the above sculptor; and thence, along the Seilers Gasse to the Thiergärtner gate at regular distances, are seven monuments technically called Stations, decorated with admirable reliefs, (but with one exception, marred by decay,) by the same artist, representing scenes in our Lord's dolorous progress from Jerusalem to Golgotha. About midway between Nuremberg and the cemetery, and between the Kreuz Gasse and Seilers Gasse, stands the church of the Holy Cross, to which we next directed our steps. When we entered, two females were tolling the sance-bells in the chancel; and a few minutes later a funeral procession passed by the church on its way to the neighbouring burial-place. First came a troop of maidens in black dresses, and carrying large nosegays; next, an acolyte bearing a processional cross; next, a priest vested in alb and stole, supported by two other ecclesiastics, and a boy in a cassock, and a cotta or short surplice, swinging a censer: behind them came the corpse on a low bier draped in black, and drawn by horses, which was followed by three Lutheran ministers, two of whom wore birrettas; one, a scull-cap; and all, black gowns and falling collars. After these, walked a large company of military and mourners in their ordinary clothing. We learned that the funeral was that of a Catholic banker, the person whose herse I had previously seen in the Frauenkirche. His wife, we heard, was a Lutheran; to which fact is probably attributable the singular fraternization of Catholic clergymen and Protestant ministers, apparently in their official capacity, in the mournful procession.

The principal feature of interest in the church of S. Cross, is the grand triptych over the high altar. A rood, with SS. Mary and John, several angels, and the Blessed Virgin above, contained, (to borrow Mr. Webb's words,) "in some very fine and lofty tabernacle work," surmounts a carving of the Deposition by Veit Stoss, which is protected by triple doors, adorned by paintings by Wohlgemuth. Those on the right wings represent the Resurrection, the Presentation, the Adoration of the Magi, the Blessed Virgin going up the steps of the Temple, and the Decease of S. Mary; those on the left, the Procession to Calvary with our Lord fainting beneath the burden of the cross, SS. Anne and Joachim, the Birth of S. Mary, the Annunciation and the Nativity. On the doors of the super-altar are half figures of our Saviour and S. Mary. To the south of this gorgeous monument of Christian art, is another and much smaller triptych, comprising, in carving of the date 1476, the Mass of S. Gregory, and on the super-

altar or tabernacle, (which opens in the middle,) pictures, assigned to Wohlgemuth, of the Annunciation and the Nativity.

The house of Albert Dürer is still in being. It is situated at the northern corner of the street which bears his name, near the Thiergärtner gate, and is a large square fabric of seven or eight stories, including those in the lofty slanting roof. The lower part of it is built of stone, and the upper in the style of the timber residences of the fifteenth century which are scattered over England. Mr. F. W. Fairholt¹ conjectures that in Dürer's time the house may have been connected with a small garden; but its contiguity to the city wall, as well as the coeval character of the buildings which now closely surround it, discountenance such a supposition. Passing beneath a wide arched entrance, surmounted by a medallion of Albert Dürer, and the door of which retains its ancient iron-work, the visitor enters a tolerably spacious hall, (the ceiling of which is upheld by a massive beam sustained in the centre by a huge pillar,) having a wide passage on the right side and a staircase on the other. The former leads to the artist's studio, a room of moderate size, and lighted by one broad semi-circular window placed high up in the wall. In the adjacent kitchen remains the original fire-place, with its large projecting hood. The rooms on the first story, which have been carefully renewed, as regards their doors and panelling, in the style of the sixteenth century, contain some modern pictures (the property of an art society which has laudably purchased and restored the mansion) so unworthy of their position beside two or three portraits, not unreasonably ascribed to Albert Dürer, that my friend restrained himself with some difficulty from inflicting upon them a summary ejection.

On a rocky eminence within about a stone's-throw north of the home of Nuremberg's great painter towers the Reichveste, Burg, or Citadel, the residence of his imperial patrons and friends; and now, occasionally, of the royal family of Bavaria. In the midst of its courtyard,

"bound with many an iron band,
Stands the mighty linden planted by Queen Cunigunde's hand,"

beneath whose branches the youths and maidens of Nuremberg were dancing on a wedding festival on the very day on which Dürer's father first came to reside in that city, almost five and twenty years before the birth of his illustrious son. This tree, of traditionary fame, and still verdant and vigorous, notwithstanding that its years may be counted by centuries, is surrounded at the foot by a low stone wall, which supports at its four angles colossal bronze statues, upholding standard lamps in their right hands.

And here the length to which this communication has attained compels me abruptly to conclude, by subscribing myself, my dear Mr. Editor,

Very sincerely yours,
JOHN FULLER RUSSELL.

¹ See his interesting papers, illustrated with wood engravings, on "Albert Dürer, his works, his compatriots, and his times," in the first four numbers of the "Art Journal" of 1855.

THE ICONOGRAPHY OF THE CHAPTER-HOUSE, SALISBURY.

BY WILLIAM BURGESS, Esq.

THE chapter-house and cloisters at Salisbury are certainly not the least interesting portions of that very curious cathedral. Their architecture is not only more developed than that of the main church, but they contain one of the very few illustrations of English iconography which have escaped the violence of the Puritan, or the more legal devastation of the early reformers.

At present we have nothing to do with the cloisters beyond remarking that they were by no means well restored some years back, when the Purbeck shafts were replaced by common stone, to the no small detriment of the general effect; and that there are still some faint traces of the painted glass which once filled the tracery of the arcades.

The chapter-house is a noble octagonal building, having an internal diameter of about 50 ft. Each side is occupied by a large window of four lights, with an arcade of seven bays below it: the vaulting-ribs fall upon a central pillar, and their filling in is composed of the same light concrete found throughout the cathedral. Whether there was or was not anciently a high pointed roof remains a disputed point. All we know is, that the present roof is modern, and that the poinçon has evidently formed part of an older roof contemporary with the building. The great defect of the structure is its want of boldness: the buttresses do not project far enough, and the small columns at the angles look flat, and resemble reeds. Altogether, the impression is left on the spectator that the architect, whoever he might have been, was by no means up to the mark of the designers of Westminster, Canterbury, or Wells.

The late restoration by Mr. Clutton brought to light the curious fact that the hooks for the iron tie-bars had been inserted into the cap of the central pillar at the time of its construction. In all probability the iron ties (or perhaps wooden ones shod with iron) were removed when the building was thought to be properly consolidated, and the hooks being left for any future emergency, were again made use of by Sir Christopher Wren, in whose time the building was probably in much the same state of dilapidation as it was before the late restoration by Mr. Clutton. The fact was, that either from the action of the wind upon the high roof, or from some other cause, the building had got a twist; and it became necessary to take down and rebuild the central pillar, and to add considerably to the strength of some of the buttresses; thereby very much improving the outside effect. The date of the building was partially fixed by the finding of sundry pennies of Edward I. in those parts of the foundations requiring under pinning.

The extreme brevity of the account of the Salisbury sculptures in the very admirable work of Professor Cockerell upon the façade of Wells, must be my excuse for the present notice, as well as my desire

to put on record the precise amount of mutilation and remains of colour to be seen previous to the late restoration; since which time the majority of the groups have received a second painting by Mr. Hudson, —certainly the artist most qualified for the work.

VESTIBULE.

On entering the vestibule our attention is at once arrested by the very beautiful doorway forming the entrance into the chapter-house. Curiously enough, there is no provision made for any door either here or at the arch between the cloisters and vestibule. It is true that the stone seats, &c., were cut away to the eastward of the cloister-arch, but in such a manner as to make it very doubtful as to whether there was any doorway at all originally. It must remain a matter for conjecture as to what subject filled the very curious niche over the doorway. Frequently we are assisted in investigations of this kind by the silhouette of the figures being preserved by the discontinuance of the painted background; but unfortunately, in the present case, the whole of the background has been destroyed. In all probability, we should not be very far wrong if we assigned a group of the coronation of the Virgin to this place, inasmuch as in the Litany of the Blessed Virgin we find "*S. Mater caritatis*," "*S. Mater misericordiæ*," "*S. Mater justitiæ*," and so on. In the voussours of the arch are fourteen small niches, containing figures of the virtues trampling on the vices; and I may here remark, that few subjects were greater favourites with the artists of the middle ages than the *Psychomachia* of Prudentius.¹ Almost every church of any importance had its virtues and its vices represented either in stained glass, sculpture, or painting. Canterbury has them incised on the stone historiated pavement round the shrine of S. Thomas à Becket; Chartres has them sculptured on the west portal of the north transept, but without the vices. They formed the decorations of the window-jambs in the painted chamber at Westminster; and, indeed, so popular was the subject, that on the font of Chelmerston, Derbyshire, where funds were deficient to sculpture them, the initial letters take the place of the figures, but placed on opposite sides, by way of antagonism.

The following is a list of these figures, with such remains of colour as can be perceived at the present time.² I should observe that the background is red, the bowtells on either side green, and the canopies white, shaded with yellow, the little sham windows being black.

¹ The *Psychomachia* of Prudentius was an exceedingly popular book with our Saxon and Norman ancestors. The plot is the battle of the seven principal virtues, —*Fides*, *Pudicitia*, *Patientia*, *Humilitas*, *Sobrietas*, *Largitas*, and *Concordia*, —with the seven corresponding vices, viz., *Idolatria*, *Libido*, *Ira*, *Superbia*, *Luxuria*, *Avaritia*, *Discordia*. After the defeat and destruction of the vices, the virtues build a splendid temple, where Wisdom is finally enthroned. In the Arundel Psalter—an English work of art, by the way—there is the *Rota Alternationis*, in the outer rim of which are forty-one circles, each filled with the name of a Virtue or Vice.

² 1855. The whole of these notes were taken in that year: the restoration of course involved the destruction of the remains of colour. Salisbury contains other treasures of iconography, —e.g., the signs of the zodiac and the labours of the year, painted on the vaulting of the choir, but now whitewashed.

West door of chapter-house, sinister or south side, beginning at top:—

1. A Virtue, armed with a rod, trampling on a Vice, also armed with a rod, which it is biting.

The Virtue has face and hair painted yellow. The rod is green, with brown lines marking the sticks. The dress is yellow, powdered with chocolate lozenges. A chocolate line runs round the ends of the sleeves and the bottom of the dress, and also a double one round the neck.

The Vice has yellow dress and yellow rod, with red or chocolate lines. The face of this figure is very perfect as regards the polychromy, which appears to have been thus applied:—the stone was first of all covered with yellow ochre, like the rest of the figure; then a pinkish white colour was passed over it, and upon this the eyebrows and lines of the eyes were formed of reddish brown, while the eyeballs and teeth were gone over with opaque white; black lines being used to indicate the pupils of the eyes and the teeth.

2. A headless Virtue: green dress, probably with a yellow powdering, shoe black.¹

The Vice holds a book, and wears a helmet: no colour on the dress, but I suspect it to have been white, with black powdering.

3. A Virtue (*Concordia*?) trampling on Vice (*Discordia*?), who is cutting a man's throat: no colour. The Virtue points to the group with the right hand, and shades her eyes with the left.

4. Virtue, with book, tramples upon a sleeping Vice. Virtue's dress white, powdered with black lozenges evoked.

5. Virtue, much broken; green dress. The Vice is sitting, and holds up the right hand. The dress has perhaps been yellow, with a black powdering.

6. *Temperantia* pours liquor down the throat of *Ebrietas*, who holds a jug. The Virtue has had probably a yellow dress, and the Vice a green.

7. *Fortitudo*, armed with a round shield and spear, tramples upon *Formido*, who cuts her own throat. No colour.

Dexter or north side, beginning from top of arch:—

1. The Virtue (*Fides*?) holds up both hands, and tramples on Vice (*Infidelitas*?) whose hands are clasped one over the other. No colour.

2. Virtue covers Vice with her cloak. The Vice embraces her knees with one hand, and stabs her with a sword held in the other.² No colour.

3. A Virtue is hanging a Vice on a small gallows; the Vice is pinioned and blindfolded, and has her tongue protruding. Virtue's dress blue.

4. Virtue (*Veritas*?) pulls out Vice's (*Mendacia*?) tongue with pincers: the virtue has yellow dress, powdered, with large, reddish purple lozenges.

5. Virtue holds a flower in her right hand, and a scourge in her left,

¹ This may probably be *Patientia* and *Ira*, as *Anger* is represented in *Prudentius* as

“*Hirsutus quatiens galeato vertice cristas.*”

² This incident is taken from *Prudentius*. *Discord*, by stealth, wounds *Concord*; she is taken and killed by *Faith*: which latter incident may be represented by the next compartment, No. 3.

with which she punishes a half-naked Vice, who is also tormented by a serpent. Dress of Virtue yellow or pink.

6. Largitas pours heated coin from out of a heated ladle into the throat of Avaritia. Dress of Virtue, green; that of Vice, perhaps black.

7. Virtue standing on the back of a Vice, who is on all fours. Dress of Vice, green.

The absence of colour in several of these groups, and those the best of the series, is accounted for by the fact that casts were taken of them by the late Mr. Cottingham: these casts are now in the Architectural Museum.

The whole of these sculptures are of the very highest class of art, and infinitely superior to any of the work in the chapter-house: the only defect is the size of the heads. Probably this was intentional on the part of the artist. The intense life and movement of the figures is deserving of special study.

THE INTERIOR.

The key to the whole scheme of the iconography of the chapter-house itself is the quatrefoil in the tympanum of the inside face of the entrance-arch. From the fact of the evangelistic emblems occupying the angles of this panel, we may well infer that it was adorned with a seated figure of our Lord. In the triangular spaces left by the smaller angles, and the circle containing the quatrefoil, were doubtless angels with censers, or instruments of music. Between the arch and the window above it are a series of arcades, some of which, if we may judge from the iron cramps still remaining, contained figures. What these figures were we have no means of ascertaining. At Westminster the Angelic Salutation occurs in a similar position. If, then, we imagine this subject to have obtained in the present instance, we shall dispose of two of the four arcades available for sculpture; and as the church of Sarum is under the invocation of S. Peter, we may, perhaps, devote these two under consideration to him and S. Paul.

Around, and starting from the quatrefoil as a centre, run first a series of heads, representing the various conditions of life at the time the edifice was constructed. Thus we see the shaven monk, the in and out-door costume of the fine lady, the nun, the merchant, the sailor, the countryman, and many others. Then, above these, and filling in the spandrels of the arcade running below the windows, is the history of man, from the creation to the delivery of the Ten Commandments on Mount Sinai. It will thus be perceived that this series begins and ends with the ministrations of our Lord.

The poem is now taken up by the stained glass. We have first the Angelic Liturgy in the quatrefoils of the windows, each of which contains an angel, who bears one of the objects used in the celebration of the Eucharist.¹ So far all goes well; but in the loop formed by the secondary angles and great circles of windows, where we might expect

¹ Ten of these remain scattered in the western windows of the nave and aisles of the cathedral.

to find eight of the nine orders of angels (the remaining one, viz., the Thrones, being put in the quatrefoil over the doorway),—and in the great circles themselves, where the rest of the heavenly hierarchy, or rather one of each order, would be placed,—we find an unmeaning collection of kings and bishops. Of these we have one large circle remaining in the west triplet of the nave: it contains a king and bishop under a double niche. Two other bishops belonging to the spandrels below the great circles are preserved in the same locality; and another, representing a king, is to be found in the glazier's shop of the cathedral. Now in none of these is there any indication of a nimbus, nor does the formation of the lead induce us to suppose that any ever existed; there is also an equal absence of any inscription. We are therefore driven to conjecture that they must be the portraits of the benefactors that "ben portreid and paint, with gay, glittering glass," as Piers Ploughman observes, when enumerating the various means of obtaining the funds for church building in his days.¹

Coats of arms, belonging respectively to (1) Henry III., (2) S. Louis, (3) Eleanor of Provence, (4) Plantagenet, Earl of Cornwall, (5) Clare, Earl of Gloucester, (6) Bigod, Earl of Norfolk, (7) Warren, and (8) another, which Mr. Winston² thinks was Edmund Plantagenet, son of Richard, King of the Romans. Six of these are to be found in the triplet at the west end of the cathedral, as also the bordure of No. 8. As to No. 7, it has entirely disappeared, probably at the time when the remains of the old glass contained in the east window of the chapter-house were removed to the western triplet of the nave.

The field of the windows was a very beautiful grisaille glass; the mass of it was used to help fill up the city ditch, in the time of J. Wyatt, Esq. The east window was only dismantled about thirty years ago, and used to fill the east windows of the choir aisles. All the windows in the cathedral are secured by means of lockets to iron bars: these latter are fixed to wooden frames, placed on the outside; the consequence was that the windows could be repaired or taken down without the introduction of ladders into the church. This was a common expedient of the thirteenth century; it occurs at Canterbury, at Jesus College, Cambridge, and at the Temple, London: the wooden frames have been removed in the two last instances.

The sculptures under consideration exhibit much the same degree of art as those few remaining at Westminster. The bodies are tall and thin, but the heads are very large in proportion; (probably this was done to give effect to them from below); the dresses are in small folds, and the features are more effective than delicate. The coloured ground of these sculptures is red and blue, counterchanged at each arcade. Mr. Hudson discovered that these backgrounds had been powdered with gilt-pointed quatrefoils. Light colours, such as pink, white, light purple, yellow, and with occasional introductions of green³ and red,

¹ Dr. Rock, in his "Church of our Fathers," tells us that the obits were read out in the chapter-house.

² See the Salisbury volume of the Archaeological Institute, for a very interesting account, by this gentleman, of the ancient glass remaining at Salisbury.

³ The green used through the building was a very peculiar colour, most approaching the modern green verditer, but more brilliant.

were employed for the figures. These last-mentioned were diapered with gold and white; the former had only black or chocolate lines and powderings. The blank spaces between the apex of the arch and the figures was filled up by trees or houses painted on the ground.

[We are obliged to postpone to our next number the Tabulated Descriptions of the subjects round the arcades. With them we hope to give an illustration.]

THE ARCHITECTURAL EXHIBITION, 1859.

HITHERTO the Architectural Exhibition has suffered under the drawback of living in borrowed lodgings, and in consequence of this disadvantage, it has had to offer itself to the public inspection at an unusual season. It has been the hothouse plant of winter, and not the hardy growth of spring. It was opened when many people were still in the country, and closed as soon as they came up to London. Happily this evil is now corrected, for the creation of the Architectural Union Company, and the acquisition, by the governing body of that institution, of premises well situated in Conduit-Street, and with ample space behind, has permitted the erection of galleries specially adapted to the exhibition of architectural drawings. In this, accordingly, the Architectural Exhibition of the present year takes place; and what is still more to the purpose, it has already opened; and, best of all, it is to continue open for a considerable period, not closing till the last day of June. In the meanwhile the rival collection of the Royal Academy will come forward in competition for popular favour. Friendly as we have always been to the young institution; pleased as we have always expressed ourselves at the noble boldness which induced the architects of England to assert their own independence, we cannot but rejoice at the manly challenge which they have thus thrown down; and we are sure that the good sense and generosity of the public will not cause them to repent of their boldness. For our own part, viewing the two exhibitions in the light of a tournament, we shall reserve our more special examination of the ecclesiological contents of the Architectural Exhibition till our next number, which will appear long before its period of closing. We shall then to the best of our power offer a comparative appreciation of the two collections. In the meanwhile, however, we are bound to express our regrets, that the school in whose success we have the greatest interest should not have pressed itself more actively to muster a strong display upon this most important recurrence of the Architectural Exhibition.

Something, no doubt, may be said as to this being a year of recoil. The exhibitions for the three last years have been greatly fed by the Lille, the Constantinople, the Liverpool, and the Public Offices competitions. But surely an exhibition like the present one should not coldly set forth the bakemeats of competitions which have already been displayed to the public in their own place. As it is—while Mr. Scott

barely appears in two photographs and a print, Mr. Street in a new church at Westminster, which is too important to deal with on the present occasion, and in his Public Offices, Mr. Clarke in his church at Heywood, Mr. Burges in a photograph of sculpture, and a piquant piece of furniture, Mr. Teulon in some almshouses and a chapel, Mr. St. Aubyn in a lithographed church, Mr. Norton in a country house, Mr. White rather often, and Mr. Withers still more frequently, Mr. Goldie with some completeness, and Mr. Truefitt with his clever recast of the Irvingite chapel at Islington, and the unfortunately ingenious circus which he raised for Mr. Hampton—we miss the names of Mr. Brandon, Mr. Butterfield, Mr. Christian, Messrs. Dean and Woodward, Mr. Ferrey, Mr. Hardwick, Mr. Pearson, Messrs. Pritchard and Seddon, Mr. Pugin, Mr. Slater, &c.

Before we quit the subject, we may in passing say that the subjects which cover the largest wall space are Mr. Owen Jones's large and showy Palace of the People, Muswell Hill, and Mr. Pennethorne's whole Iliad of Public Offices, such as they would have been had a bountiful parliament and a Palmerstonian Treasury sacrificed the metropolis to his desires. The former, the rival Crystal Palace, is decidedly pretty. It is just the sort of second step which a man of Mr. Jones's fancy would take with the Paxtonian construction as his starting-point. But we do not yet endorse this marriage of iron and glass, as the universal solvent by whose action the "architecture of the future" is to come into being. Still less can we, speaking out now architecturally, recommend any of our friends, in their zeal for the improvement of north London, to take shares in the Palace of the People,—until at least those of the Sydenham venture command a rather higher value in the money market. Of Mr. Pennethorne's *cauchemare*, all we can say is that it exceeds our most romantic conception of potential platitude. *Ci git* we trust, and we believe, may be written on the expansive frames which guard and surround his drawings.

MR. JEBB'S INDEX OF THE PETERHOUSE CHURCH MUSIC.

To the Editor of the Ecclesiologist.

SIR,—At the request of the Committee of the Ecclesiological Society, I have consented to the printing, in your publication, of an Index, with a Preface, to a very curious and interesting collection of Anglican Church Music, prepared and presented by me to the Society of Peterhouse, Cambridge, to which these documents belong. The College has also given its consent. Allow me now to say a few preparatory words, in hopes that the attention of ritualists and musicians may be called to a collection, which illustrates, I believe, more accurately than any record now existing, the choral usages in Cambridge during the period extending from the Reformation down to the temporary over-

throw of the monarchy in the seventeenth century. I am indebted to the kindness of the above-mentioned college for the use of these valuable relics in a late publication of mine; the second volume of the "*Choral Responses and Litanies*," in which all the compositions for those parts of our cathedral services contained in this collection have been inserted; and in the Preface I have made some remarks upon the information, known to but very few, which is afforded by them. They illustrate many particulars of choral usage now obsolete and all but forgotten, both at Cambridge and elsewhere, and contain fragments of some of our great composers not to be found elsewhere, besides other pieces by more obscure authors, which deserve to be rescued from oblivion. There is one fact to be collected from these volumes, all other record of which has I believe perished, but one which surely possesses some interest, and I hope may receive a fuller investigation than it has been in my power to make; namely, that a Latin translation of our Prayer Book, and adapted at least partially to choral music, was used at some of the colleges at Cambridge, e.g., Trinity, Peterhouse, and probably King's. This translation differs from any which I have seen, certainly from the forms published in Queen Elizabeth's time, and those used at Oxford and at the meetings of the Convocation of Canterbury. The second part of the Index relates to a collection of hymns, Magnificats and Masses used apparently by the college at a time just preceding the Reformation, as is evident from the names of the composers. These may illustrate, I think, the origin of our cathedral services and anthems; the latter I have no doubt being partly derived from the hymns, partly from the antiphons at commemoration, &c., of the unreformed service.

I must not however further anticipate the Preface to my Index. But I gladly take the opportunity of expressing a wish, that such of our cathedrals and colleges as possess ancient choral documents would each consent to a publication of an index of whatever belongs to their society, including an accurate statement of the parts, still extant, of each composition, and also of all the fragmentary pieces in their possession. This would not only materially illustrate the history of our ritual, but would aid towards recovering and completing much that is valuable. Already many accessions have been made to the stock of our ancient church music by the labours of those who have put together from distant sources the scattered remains of very noble and religious harmonies; but much more, I am persuaded, yet remains to be done. If any such undertaking is ever likely to be realized, I shall be very willing to lend my assistance, such as it is, having already put together a good deal of information which may possibly be of use to those who would desire to engage in a work that has long been a desideratum.

I remain, sir,

Your obedient servant,

JOHN JEBB.

*Peterstow Rectory, Ross,
23rd March, 1859.*

LITURGICAL NOTES AND ILLUSTRATIONS.—No. I.

(From a Correspondent.)

ANTE-REFORMATION OFFICE-BOOKS.

THE Office-Books of the Anglican Church, of which there must have been countless copies in manuscript in the year 1530, and numerous editions, have all but totally disappeared, with the exception of the *Uses of Sarum*, (of which there are several editions existing,) York, Hereford, and Bangor. Of the last no printed copy has been discovered. It probably perished like many others in the search made for superstitious books temp. King Edward VI. Mr. Maskell was in possession of a MS. now belonging to the Rev. W. Blew, a folio on vellum, written somewhere about the year 1400, which he conjectured, on reasonable grounds, to be according to the above-mentioned Use, as it "varies" from those of Sarum, York, or Hereford; but in the *Ordo Sponsalium* "agrees" with the Pontifical according to the Use of Bangor, still preserved in the cathedral library there. There are, therefore, reasonable grounds for supposing that it is the genuine Use of that church and diocese. This is further strengthened by a note, in the handwriting of the age, at the end of the calendar, which certifies that the book was given by "S^r Morrys Griffith Priest to the hye Alter of the Paryshe Church of Oswestry, in the yere of our Lord God a thousand fyve hundred fifty and foure." The locality here mentioned almost presupposes that the volume belonged to a church in a part of the country where the Use of Bangor was probably observed.

The bishops were enjoined in a letter written by the Council, (dated Westm. Dec. 25, Regni tertio anno,) to command the clergy, each within his own diocese, to bring and deliver up to themselves or their deputies, all Antiphonals, Missals, Grayles, Processionals, Manuals, Legends, Pies, Portasies, Journals and Ordinals after the Use of Sarum, Lincoln, or any other private Use; and that you take the same books into your hands, or into the hands of your deputy, and them *so to deface and abolish* that they never after may serve, either to any such use as they were provided for, or be at any time a Lett to that godly and uniform order, which by common consent is now set forth.

In other Injunctions we find devotional rhymes in English make their appearance as a gradual substitute for the Latin.

"Item: you shall every Sunday, at the time of your going about the church with holy water into three or four places where most audience and assembly of people is, for the declaration of the ceremonies, say distinctly and plainly, that your parishioners may well hear and perceive the same, these words:

"Remember CHRIST's blood-shedding, by the which most holy sprinkling of all your sins you have pardon."

"And in like manner, before the dealing of the holy bread, these words:

"Of CHRIST's Body this is a token Which on the cross for our sins was

broken ; Wherefore of His death if you will be partakers, Of vice and sin you must be forsakers.' ”

These religious rhymes which succeeded the Latin, were probably in much use and account, from the fact of Queen Elizabeth availing herself of them “ to express,” or rather to “ conceal,” her mode of belief respecting the Eucharist when examined before the commissioners : “ CHRIST was the Word that spake it,” &c.

THE CHURCH CALENDAR.

Our present Church Calendar appears to have been formed on the principle of distinguishing between Days of Obligation and Days of Devotion. After the Reformation, only the Feasts of Obligation were retained in the Church Service, such as those dedicated to the memory of our Lord, the Blessed Virgin, the Apostles, &c., the Baptist as the Precursor, and S. Stephen as the Proto-martyr ; S. Mark and S. Luke as Evangelists ; S. Paul and S. Barnabas on account of their extraordinary call ; the Holy Innocents, the Feast of S. Michael and All Angels to remind us of the benefits received by their ministry, and All Saints as the memorial of all who have died in the true faith and fear of God.

The principle of selection, however, with respect to the other names of saints found in the calendar, and usually printed in the Roman letter, is not so easy to be understood. Some of them are, indeed, such as have been long known and honoured in the English Church before the Reformation, and were peculiarly appropriated to it, as S. Alban the proto-martyr of England, Venerable Bede, King Edward the Confessor, S. David Archbishop and patron saint of Wales, S. Boniface who, though more directly the apostle of Germany, was a native of Crediton in Devonshire, and S. Edmund, King of the East Angles and martyr ; others again were no doubt selected from their acknowledged fame in the Universal Church, such as S. Ambrose, S. Augustine and S. Cyprian.

There still remain some, whose names Wheatley supposed were retained for the sake of certain trades who kept their festivals, such as Bishop Blasius, patron of the woolcombers. But this will hardly account for the introduction of Prisca, Nicomede, and Enurchus.

But it seems also difficult to account for the “ omission ” of others, such as S. Patricius or Patrick, who would so well have borne company as the Apostle of Ireland with S. David the Apostle of Wales, or S. Osmond, to whom the Church, both before and since the Reformation, is so much indebted for her liturgical services.—(*Calendar of the English Church illustrated*. 1851.)

USE OF THE LATIN LANGUAGE SINCE THE REFORMATION.

At the installation of a Dean in Salisbury Cathedral a Latin service is performed in the chapter-house by the canons and prebendaries ; and in Hereford Cathedral a Latin sermon is, or was accustomed to be, preached on a certain day, when the clergy alone attended. In Oxford, the Latin Litany and sermons at S. Mary's, at the commencement of

term are well known.¹ The former was published in score by Dr. Crotch. The nine o'clock evening prayers at Christ Church and Worcester consist of selections from the Prayer-Book in that language.

At Cambridge it is certain, that before the Great Rebellion the services at Peter-House were in Latin, as there are four Latin Litanies by Loosemore, Ramsey, and Molle. The latter we are informed, in one of its part-books, was written "*pro Collegio Sancti Petri*" (Cantab.); and it may be fairly surmised that Ramsey's was written for Trinity College, and Loosemore's for King's, if they were not also intended for use at S. Mary's before the University, as at Oxford. In the above-mentioned MS., besides a rich store of English compositions, there are some full services in Latin by Gibbons and others.—*Jebb's Choral Services*. Vol. II. Preface.

There is an edition of the Common Prayer-Book in Latin verse, entitled, "*Liturgia Sacra curru Theobitico deportata, a Randolph Gilpin*:" sine loco. 1657. 12mo.

CHURCH MUSIC.

At the period of the Reformation the musical part of the Church Service was of the same nature in England as on the continent, i.e. chiefly antiphonal, in which the congregation bore little or no part. Luther and Calvin, however, were both anxious that they should take a share in it, and for this purpose the former preferred the ancient Latin Hymns, which he rendered into the vernacular tongue. Calvin, on the contrary, preferred metrical translations from the Psalms, by Marot and Beza, which he took care should be set by the most accomplished musicians of his age, such as Goudimel, the master of Palestrina and Bourgeois. The partiality of Queen Elizabeth for the antiphonal mode of service retained it in the Chapel Royal, and consequently also in the various cathedrals of the kingdom.

The *people* in England, however, were accustomed to take their share in the musical part of the services, even when the Offices were celebrated in Latin; for at the end of Hearne's edition of Robert de Avesbury, (p. 379.) we find an extract from Injunctions of the then Archbishop of Canterbury, (Cardinal Pole,) which plainly shows that the people joined in the quire-song, in times preceding the Reformed Usages. "Item: the churchwardens of every parish, when service was accustomed to be sung, exhort all who can sing, and *have been accustomed to sing* in the quire in the *time of schism, or before*, and have withdrawn themselves from singing; and on refusal to present them to the Ordinary or to the Chancellor."

The learned author of the work on Oriental Liturgies, (Renaudot,) has in the Preface expressed the prevailing sentiment of all persons of taste on our popular Psalmody. "*Psalmos retinuerunt sed quos novo exemplo rhythmis plerumque inconcinnis deformaverunt.*"

¹ There is a service, "*In Commendationibus Benefactorum*," used in many college chapels in our Universities, consisting of a Latin Prayer of thanks for the Founder's benefaction; and the 144th, 45th, and 46th Psalms in English. In Magdalen College, Oxford, the 147th Psalm is added, and the 3rd chapter of the Wisdom of Solomon.

Nahum Tate has succeeded to an extent which defies all competition, in degrading the Psalms of David to the condition of being tolerated, and perhaps even admired by the most dull, gross, and anti-poetical capacity. These were not easy tasks ; but Nahum Tate has enjoyed more than a century of honour for his labours ; and his "new version" of the Psalms is still sung, (like the shepherd in Arcadia piped,) as if it would never be old.—(*Knight's Shakspeare.* Vol. I.)

ECCLESIOLOGICAL SOCIETY.

A COMMITTEE Meeting was held at Arklow House, on Feb. 15, 1859. Present : Mr. Beresford-Hope, M.P., in the chair : Mr. Forbes, Sir John E. Harington, Rev. G. H. Hodson, Rev. W. Scott, Rev. B. Webb, and Rev. G. Williams.

The minutes of the last meeting were read and confirmed. The following answers to the resolutions passed at the last meeting were presented :

*" Office of Works, Whitehall Place,
" Dec. 16, 1858.*

" Sir,—I am directed by Lord John Manners to acknowledge your letter of the 13th, conveying the resolution adopted by the committee of the Ecclesiological Society on the 9th instant.

" His Lordship desires me to request you to express to the committee the gratification he feels at receiving this testimony of their approval of the choice he has made with reference to the New Foreign Office, and of their appreciation of his anxiety to promote in this country the best principles of architecture.

" I have the honour to be,

" Sir, your very faithful servant,

" BRINSLEY MARLAY.

" The Rev. B. Webb."

*" 20, Spring Gardens, London, S.W.,
" December 15, 1858.*

" My dear Sir,—I most sincerely thank you for your letter communicating to me the congratulatory resolution of the Committee of the Ecclesiological Society. I beg you to express to the committee my strong sense of the honour they have done me by that resolution, as well as my earnest hope that I may not be found wanting to an opportunity so noble and so important to the revival in which we are all labouring.

" I remain, with many thanks,

" My dear Sir,

" Your very faithful servant,

" GEO. GILBERT SCOTT.

" The Rev. Benjamin Webb."

Letters of acknowledgment were received from the Surrey Archæological Society ; and letters were read from W. W. E. Wynne, Esq., M.P., the Rev. H. L. Jenner, Rev. S. S. Greatheed, J. S. Walker, Esq., Rev. H. Philipps, G. F. Bodley, Esq., B. Ferrey, Esq., G. M. Hills, Esq., J. Norton, Esq., W. Slater, Esq., J. P. St. Aubyn, Esq., S. S. Teulon, Esq., W. White, Esq., and R. J. Withers, Esq.

The chairman announced that, in compliance with a request from the committee of the Architectural Museum, he had expressed the intention of the Ecclesiological Society to offer another Colour Prize for the present year. This was confirmed by the committee.

The following letter was received from the Danish Church History Society :

" Copenhagen, 16th October, 1858.

"GENTLEMEN,—It is now about six years since the Danish Church History Society had the pleasure of opening a correspondence with you. The Ecclesiological Society, which has objects so much in common with our own, answered in the spirit of Christian sympathy and brotherly kindness. It also forwarded us a valuable material present, a testimony of its own rich means as of its generous wish to encourage our weaker efforts.

"Since then we have continued our labours in the field of Christian archaeology, endeavouring by word and writing to remove the minds of our countrymen from dwelling too eagerly on the momentary and the material, and recurring to past times, to historical research, and to spiritual development, so that the LORD of Life may open the eyes of those who seek light in His light. We have also held annual meetings in different parts of Denmark, in one or other of the noble churches still left to us, thus instructed by Christian monuments and the strong faith of our fathers. This activity has borne good fruits. May God still increase them!

"We trust that you will receive this communication with the same kindness as our former one,—each such word of light being in fact a small link in that chain of ritual and unional tendencies and restorations which is happily strengthening among us.

"Allow us at the same time to present you with our small offering, all that we have published in the interval, namely :

"*Helveg. Den Danske Kirkes Historie efter Reformationen.* 2e Vol.

"*Helveg. Den Danske Kirkes Historie til Reformationen.* Vol. I. II.

"*Im. Barfod. Den falsterake Gejstligheds Personshistorie.* 2e Vol.

"*Kirkehistoriske Samlinger.* 2e Part. (Vol. I.—III.)

"*Ny Kirkehistoriske Samlinger.* 1st Part. (Vol. I.—III.)

"*Henrik Susos Gudelig Visdomsbog, ved Brandt.* 1 Vol.

"*Povel Eliensens Danske Skrifter, ved Secher.* 1st Part. (Vol. I.—III.)

"*Christiern Pedersens Danske Skrifter.* Vol. III.—V.

"With every expression of good will, and of love to the cause of our common Redeemer,

"Yours very respectfully,

"The committee :

"J. F. FENGER, Lic. theol. and Pastor.

"L. HELWEG, Philos. Dr. and Pastor in Odense.

"FR. HAMMERUN, Dr. and Pastor in Copenhagen.

"HOLGER FR. RORDAM, Cand. theol. in Copenhagen.

"GEORGE STEPHENS, Professor of Old English, and of the English Language and Literature, in the University of Cheapinghaven.

"C. J. BRANDT, Cand. theol."

It was agreed to present in return the *Ecclesiologist*, in continuation,
VOL. XX.

and the Reports of the Society, since the last communication with Copenhagen.

The following letters from M. Christ. Holst, of Christiania, were next read :

“ Christiania, le 19 Novb., 1858.

“ Monsieur le Secrétaire,—J'aurai bien voulu présenter à votre illustre Société un envoi plus riche ; mais les dessins, publiés aux frais publics, par rapport à la cathédrale de Trondhjem, ne sont pas encore achevés et le texte est encore sous la presse. J'espère toutefois, que le département pour l'instruction publique va lui-même vous les envoyer, afin d'obtenir sans doute l'opinion de la société sur cet ouvrage, et je ne pourrai ainsi avoir le plaisir de faire cet envoi. S'il y avait quelque objet ou quelque écrit par rapport à nos antiquités, qui pourrait vous intéresser, je me ferai un vrai plaisir de vous l'offrir, autant qu'il me soit possible.

“ Avec la considération la plus distinguée,
“ CHRIST. HOLST.”

“ Christiania, 19 Nov., 1858.

“ Mr. le Bibliothécaire,—La Société Royale des Sciences à Trondhjem m'a chargé de transmettre à votre illustre Société les écrits suivants, en vous priant de vouloir bien les accepter comme une marque de sa haute considération. Savoir :

“ Klüwer, Norske Mindesmaerker.

“ CHRIST. HOLST.

“ à The Ecclesiological Society, London.”

It was agreed to return the society's thanks to the University of Christiania and the Royal Society of Science at Trondhjem, and to present the *Ecclesiologist* in return. The books from Christiania are the “Foreningen til Norske Fortidsmindesmerkere Bevaring” for 1855, 1856, and 1857, with the “Norske Huus-Kalender” for 1859, some numbers of the “Illustreret Ahyedsblad,” and some lithographs of the celebrated timber structure, the Borgunds Kirke.

A specimen of a French invention called *Diaphanie*—a transparent coloured paper in ecclesiastical patterns, intended to be applied to plain glass—was forwarded by Mr. Gordon ; who also mentioned the magnificent mediæval collection of Senator Calemann, of Hanover, nearly as rich as that of the Hotel de Cluny in paintings, ecclesiastical vessels, mediæval art-objects, books, MSS., autographs, seals, and embroidery.

Mr. Clayton met the committee, and exhibited the drawings, by himself and Mr. Bell, for one of the apse windows of Exeter College Chapel, Oxford ; for a memorial window to the late Baron Alderson, in S. Mary Magdalene, Munster Square ; for the transept windows of the new church at Halifax ; for six single lights in the south transept of Westminster Abbey ; for the windows of S. Michael, Cornhill ; for the apse of S. Mary, Stoke Newington ; for a memorial window at S. John, Bromsgrove, Worcestershire ; for a new east window at Highnam, Gloucestershire ; and for windows at Hemel Hempstead, Scorbrough, and a new church in Yorkshire.

A conversation ensued upon the proposed east window for Montreal cathedral, in which it is proposed to place a standing figure of our Lord between the four Evangelists. The committee were anxious

that our Lord's figure should be markedly distinguished from the attendant saints. Mr. Clayton also mentioned a memorial window which Mr. W. V. Ellis, of Gloucester, is about to place in the south aisle of that cathedral. The subject is to be historical, and is to commemorate the entrance of Edward II. into Berkeley Castle, his murder, the demand of his body by the Abbat of Gloucester, the funeral procession through the city, the burial of the king in the abbey, and the erection of his shrine.

Mr. Clarke met the committee, and exhibited his designs for the important new church of S. Luke, Heywood, Lancashire, and for the restoration of S. Peter's, Thanet. He also consulted the committee on the arrangement of the nave of Exeter cathedral for special services, and the following resolution was adopted by the committee :

"The committee having inspected the designs for fitting up the nave of Exeter cathedral for service, submitted by Mr. Clarke, are strongly of opinion that the seats provided for the dignitaries and choir ought to be of a less cumbrous form. They would recommend metal desks. They also deprecate the complicated arrangement proposed for suspending the curtains across the transepts; and recommend the employment of a simple horizontal rod, which might, if necessary, be sustained by rods or chains depending from the roof."

Mr. Lavers met the committee, and exhibited the cartoons for some stained glass windows, in a somewhat archaic style of design, for Gulval church, Cornwall; for a private chapel at Maidenhead; and for a window at S. Simon's, Chelsea. From this design, which was composed of series of groups from our Lord's life, the central subject, representing the Crucifixion, had been rejected. Mr. Lavers mentioned that a Pointed house and factory for himself and Mr. Barraud was now rising in Endell Street, from the designs of Mr. Withers.

Mr. Burges met the committee, and reported progress at Constantinople, and in his design for a small new church at Nunkeeling, Yorkshire. He offered a paper on the Iconography of the restored Chapter House at Salisbury, for the *Ecclesiologist*.

The committee examined Mr. Norton's designs for the restoration of S. Matthew, Coates, Gloucestershire, and S. Martin, Fiddington, Somersetshire. Mr. Norton announced the preparation by the Arundel Society of a work on the Christian Mosaics at Rome.

The committee examined Mr. St. Aubyn's designs for the restoration of S. Martin, Camborne, Cornwall, and S. Mary, Huntingfield, Suffolk, and for a new school at Clay Hill, Middlesex.

The committee also examined Mr. Hopkins' designs for a new timber school at Leigh, Worcestershire, and for an elaborate coped tomb at Severn-Stoke, in the same county.

A perspective drawing of a Middle-Pointed church, built at Newburgh, New York, for the Presbyterians, by Mr. F. C. Withers, was forwarded for inspection by the architect's brother, who expressed a hope that the building, which was warmly commended in the United States, might before long become the property of the Church. Mr. F. C. Withers has been commissioned to design a cathedral church for an American diocese.

A correspondence between Mr. F. H. Dickinson, the Rev. J. M. Neale, and the Rev. B. Webb, as to the publication of an Antiphonale, from the Sarum text, with illustrations from other uses, was mentioned: and in connection with some questions raised therein the Rev. G. Williams, by the permission of the college authorities, exhibited a MS. catalogue of ancient choir-books preserved in the library of S. Peter's college, Cambridge. The catalogue is made by the Rev. J. Jebb; and contains a careful collation of the part-music, much of it unpublished, in use in the college chapel both before the Reformation and in the great ritual revival inaugurated by Bishop Cosins. It was agreed to request the college and Mr. Jebb to permit the publication of this catalogue in successive numbers of the *Ecclesiologist*, with a view to acquaint ritualists with this almost unexplored mine preserved at Cambridge.

Engraving bills for the *Ecclesiologist* from Messrs. Jewitt, Hodgkin, and Utting were ordered to be paid; and the committee adjourned.

OXFORD ARCHITECTURAL SOCIETY.

A MEETING of this society was held on Wednesday, February 9th, the Rev. S. W. Wayte, B.D., Trinity College, in the chair.

J. Barnaby, Esq. of Christ Church, was elected a member of the society.

A letter was read from Mr. Haines, calling attention to the publication of a complete list of English Brasses, which would shortly be out. Subscribers are invited to put down their names at the society's rooms, Holywell.

Mr. John H. Parker presented a view of the interior of the large church in Gordon Square, London.

Mr. James Parker read a paper on the "Study of English Domestic Architecture." He pointed out the great attention which had been paid to ecclesiastical architecture, while this had been neglected, and referred to the mistake which many made in supposing Gothic to be an ecclesiastical and not a national style; as if, during the Middle Ages, there were two styles, one for churches and another for houses. He contended that the Gothic of the fourteenth and fifteenth century, in England, more completely met the requirements of that age than the architecture of the nineteenth century meets those of our own. He insisted on the necessity of careful study of old examples to understand the perfection of the Gothic as applied to our manor houses and castles—not simply as regards form and detail, but also plan and purpose, and especially in connection with the history of our country—and he showed how the student might fill in from other sources the bare outline, which is all that the ruined walls of our Middle-Age mansions afford us. He referred to the success which had attended church restoration and church building through understanding the principles on which they were constructed, and maintained that the same result would follow as regards domestic buildings. He admitted

the paucity of our domestic remains, when compared with ecclesiastical, and explained the reason why England possesses so little town architecture in comparison with foreign countries; but he protested against this being made the plea for the importation of foreign designs. He said, "Because we have no town architecture to speak of remaining, we are apt to argue as if we never had any; while, by adapting the country architecture to town purposes, which, without doubt, as towns grew up the Mediæval architects did, we arrive at what was probably our town architecture; by running over to Italy or other foreign countries, we can only have what it was simply impossible for our town architecture ever to have been." He illustrated his proposition by supposing that Walter de Merton had brought a design from Paris, on the plea that there was already a university there, or that William of Wykeham, instead of New College cloister had sent for the plans of the Venetian palaces, which were then building on the edge of the Lagoon, or that William of Waynflete had copied the leaning tower of Pisa at the end of Magdalen Bridge; and, in concluding, he said,—"Popularity may be gained for the moment by the architect who brings over a new design, as some speculator who imports some novelty, but whether our art will be beautified by the bare importation of foreign forms remains to be seen; and although, like the modern drama, which has now almost lost its nationality by the introduction of everything French, for a time draws large houses, and the successful translator is welcomed as the great author of an original play, English art will never be really advanced one jot by the swamping of all national beauty in the gaudy display and meretricious colours of some Venetian beauty, and no architect's name will be honoured by posterity who, despising his own country's treasures because of the labour required in searching for them, goes to a foreign market and comes back laden with tinsel, and dazzles for a moment the eyes of the admiring and flattering crowd around him."

At the conclusion, the treasurer, Mr. Wayte, who took the chair in the absence of the president, moved a vote of thanks to Mr. Parker for his very interesting and useful paper.

Mr. Lowder drew attention to a portion of the paper where he believed Mr. Parker had not, in his opinion, sufficiently distinguished between the ability of studying ancient houses for the purpose of embodying the principles of their erection in modern work, and the mere copying of plans and details. He felt sure that the nineteenth century must have its own peculiar arrangements, and that an attempt to reproduce simply houses of the Middle Ages would lead to no beneficial result.

Mr. Parker agreed with these sentiments, but nevertheless thought that we might gain some advantage even from the old arrangements, such as the large central hall.

Mr. Bruton urged as a plea the unwillingness now shown to go to any expense by persons who were building houses, and the small proportion of houses built by architects to those erected by builders, and the difficulties which an architect who wished to employ the old English type had to undergo from the caprice of employers.

A conversation ensued, in which the usual unappropriateness of house fittings to the character of houses erected after ancient models, was discussed. It was urged that no detail of furniture was beneath an architect's notice, and attention was drawn to a very beautiful street lamp lately placed in the court-yard, in front of All Saints' church, Margaret Street.

The meeting was then adjourned until Wednesday, the 16th of February, at eight o'clock, when a paper will be read by Mr. Growse, of Queen's, on "The Ecclesiastical Architecture of Suffolk." Members are requested to attend.

A meeting of this society was held at the society's rooms in Holywell, on Wednesday, February 16, J. H. Parker, Esq., president, in the chair. W. Fisher, Esq., architect, and C. E. Fisher, Esq., of Christ Church, were elected members of the society.

A paper, by Mr. F. S. Growse, of Queen's College, was then read, on the "Ecclesiastical Architecture of Suffolk." He began by defending the Perpendicular style, the prevalent one in that county, from the abuse so generally lavished upon it, pointing out its superiority in symbolism and in general convenience, especially for city churches. Professing himself an admirer of Perpendicular window tracery, he indicated how important it was to consider the character of the masonry employed for the wall in which the windows were set. For as the mathematical precision of Perpendicular work was a natural reaction upon the extravagancies of the later Flowing, its merit could not be sufficiently appreciated except when brought into contrast with the error against which it was a protest. Thus the roughness of the wall, combined with the exact finish of the windows, exhibited that happy union of utilitarianism and artistic elaboration which characterizes the Perpendicular above every other style. For the shell of the fabric where strength was the main requisite, smoothness and finish were disregarded; in the more ornamental parts no labour was spared in producing a result that might please the eye. After remarking the happy effect produced by a judicious arrangement of the transoms in some examples from Suffolk churches, he proceeded to describe the peculiarities of the architecture in that county, prefaced by the following remarks:—"One of the greatest faults of modern architects is, that they are too cosmopolitan. They disregard all old associations, and aim at a beauty which appeals only to the senses, not to the affections; whereas of old every county had its peculiar type, now there is only one legitimate form which must everywhere be enforced without modification from locality or native material. And such is the very consistent practice of those who find a strong argument for the exclusive revival of Decorated, in the fact that it was the most universal of all styles. But I greatly fear that architecture, like everything else, the more universal it becomes, the less capable it is of exciting strong individual interest. The man who boasts of his liberal and enlightened sentiments, may look forward with triumph

to the day when provincial and national peculiarities shall all be lost, and the varying surface of character shall be reduced to one dead level, when every man's county shall be the world, and home a name that bears no meaning; but I would rather be content to preserve the ancient landmarks, and leave some record of the past, amidst the levelling torrents of the present. Already we see buildings rise around us which bear the familiar *name* of Gothic, but in all else are foreign; imitation, it seems, is no longer so, when the model is found not in England but on the continent. If there must be novelty in design, let it be procured by honest thought and the development of our hereditary type, not by arbitrary naturalization. So long as England followed the dictates of its native taste, its architecture was divine; so soon as it borrowed it fell. Italy, the fated sovereign of the world, having first enforced its way by arms, and then by superstition, in its third dynasty claimed the throne by virtue of the title conferred by art, and from the debasing influences of this latter rule we are but now recovering. And debasing, I say, it was, as every imitation must be. England was the first to protest against the canons of Palladian art; may it continue the reformation, trusting in its own resources, and not yield before the dogmatism and distorted representations of any author, however admirable may be his eloquence and genius." He then remarked on the propriety of always employing native material where possible, to which practice we were indebted for the beautiful flint panelling and the curious circular towers peculiar to the eastern counties; and after noting the elaborate character of many of the Suffolk porches, with a suggestion that the chamber above was occasionally employed for a prison, as appeared from an example at Biddestone, and glancing at the acknowledged excellence of the carved woodwork, he proceeded to criticise at some length the "*Ecclesiastical Topography of Suffolk*," published in 1855, regretting that a work so very meagre in its amount of information should not at least have ensured accuracy in those points which were mentioned. The rule of omission was so arbitrary, mistakes of all kinds were so frequent, that the book was neither of any interest to the cursory reader, nor of any value to the professed ecclesiologist. After amply substantiating these objections, and noting the very inconsiderable number of fine Perpendicular towers in Suffolk, he concluded with the following remarks:—"So liberally has the piety of our forefathers provided for the religious wants of future generations, that, in whatever direction the wayfarer turns his steps, the first sign of the proximity of human habitations is the sight of the parish church. Planted, as it generally is, on the brow of some slight eminence, while the village nestles in the valley below; it tells with most eloquent expression of gratitude and devotion for the rich corn-lands and the teeming barns over which it rises, hallowing them with its presence, and often in the most retired hamlets scarcely to be distinguished from the latter, save by the turret on the western gable, and the dark cedars, in whose religious shade it lies embosomed. Yet much as this picturesque situation adds to the beauty of the landscape, I greatly fear that in another and more important point of view, it is a serious evil. Either the devotion of our ancestors was stronger than

ours, or our bodily frame is weaker. A walk of half a mile from the village, up a steep ascent, to a cold and scantily-filled church, far too large for the actual requirements of its congregation, seems too severe a penance for modern Protestants. A dissenting chapel is at once built in the heart of the village, at the foot of the hill, and is rapidly filled, while the ancient place of worship is as rapidly deserted. Thus in scarcely any English county is dissent more rife than in Suffolk; and I firmly believe that the fact I have mentioned is one of its concurrent causes. It becomes, therefore, incumbent on modern architects to pay more earnest attention than is often done to the personal *comfort* of the congregation."

A discussion on the subject of the paper ensued, and on the want of applicability of Perpendicular windows to the requirements of stained glass, on account of the small divisions into which they were usually split up. Mr. Growse warmly defended the style for its efficiency for that purpose, and endeavoured to prove the earlier style less capable of accommodation. The chairman having expressed his thanks and that of the society to Mr. Growse, for his excellent paper on the Suffolk churches, and regretting that none of the members did devote themselves with the same energy to particular counties, the meeting was adjourned to Wednesday, the 23rd of February, at eight o'clock, when a paper will be read by the secretary, Mr. Lowder, upon "The proper Mode of Decorating and Furnishing Gothic Dwelling-Houses," when members are requested to attend.

A meeting of this society was held on Wednesday, March 2, J. H. Parker, Esq., president, in the chair. H. S. Le Strange, Esq., of Christ Church, and Mr. Joseph Plowman, were elected members of the society. The president then called upon the secretary to read his paper upon "A Visit to Iona; with some account of its History."

Mr. Lightfoot stated the interest with which Iona ought to be regarded, not only by those who are members of the Scotch Episcopal Church, but also by those who, although living under the pale of another Church, yet owed no little to their sister in the north. Iona was the chief seat of the horrors of Druidism previously to the coming of S. Columba, about A.D. 564, who established a college on the island for the education and general improvement of the people. After his death the foundation passed through several phases, and notwithstanding its isolated position acquired great wealth and increased in influence up to the time of the Reformation. It continued under the influence of the Culdees until the beginning of the thirteenth century, when they were driven from this and certain other of their establishments by an invasion of clerics from the south, who acknowledged the authority of the Bishop of Rome, and brought into use the tonsure and other ecclesiastical customs hitherto unknown. A nunnery was established in the island about this time, and continued until A.D. 1543, when Anna Macdonald, the last prioress, died, to whom no successor seems to have been appointed. The religious establishment of Iona was

altogether broken up by the act of the Scotch parliament passed in 1560, which abolished religious houses. The island then passed into the hands of the McLeans, but is now the property of the Duke of Argyll. The second part of the paper contained a description of the ruins of Iona as at present existing; the most ancient of these is without doubt S. Oran's chapel, which contains features of early Norman of a very rude character, as well as the remains of some later work inserted within the building. The chapel of the nunnery is the next in age, and although built almost entirely in the Norman style is clearly much later than S. Oran's chapel. The cathedral, however, is by far the most important building on the island, and bears marks of two distinct periods, the tower and nave being Norman work of the same date as the nunnery; while the work east of the tower, as well as the transepts, are of a later kind. The carving on the Norman capitals is still sharp, notwithstanding that it is entirely unprotected from the weather; it is of a most grotesque description, and is of great interest to those fond of the curious. The altar, which was perfect in 1688, and was partly existing in 1772, has now entirely disappeared; but, according to the accounts given of it by early travellers, it appears to have been made of white marble, and was of great size and value. The crosses are a great feature in Iona, and bear a considerable resemblance to those in Ireland, especially those at Monaster-boice in Co. Louth; Iona is said at one time to have possessed as many as three hundred, but most of them were destroyed by Puritan zeal, and now only some three or four remain. Sepulchral remains cover the island, both in the shape of cairns, as well as stone monuments of all kinds; which are accounted for from the fact, that Iona from time immemorial has been considered sacred ground, so much so that numbers of kings both Scotch and Irish, and it is said even Norwegian, have been interred here, the last of whom is said to have been the famous Macbeth. Mr. Lightfoot related some other interesting facts with regard to Iona, and concluded his paper by regretting the miserable state in which the present proprietor leaves the ruins.

The president thanked the secretary for his interesting paper, after which a conversation took place, when the meeting was adjourned to Tuesday, March 15.

CAMBRIDGE ARCHITECTURAL SOCIETY.

THE first meeting of the society for the Lent term was held on Thursday, February 10th, 1859.

The Rev. G. Williams, King's College, vice-president, in the chair.

Messrs. C. P. Pratt, Jesus College, — Clowes, Trinity College, and T. F. Morton, Trinity College, were elected members of the society.

The Rev. W. J. Beaumont, Trinity College, read an able and interesting paper, on "The Temples of Nubia;" upon which remarks of

some interest were made by Rev. G. Williams, King's College, and Rev. R. G. Peter, Jesus College, especially in reference to the use of these temples for purposes of public worship by the Nubian Christians.

The second meeting for the term was held on February 24th, the Rev. G. E. Corrie, D.D., Master of Jesus College, president, in the chair.

The following gentlemen were elected members of the society: Rev. R. Goodwin, Clare College, (Vicar of Hildersham, Cambridgeshire,) Mr. H. Fetherston, Emmanuel College, and Mr. C. C. Townsend, Trinity College.

The Rev. G. Williams, King's College, laid before the meeting the drawings of Mr. Caird's proposed church in Glasgow; they were the exterior and interior perspectives. The church consists of nave, aisles, south-west tower, south porch, and presbytery in the place where a chancel would stand in an English church, but separated from the body of the church by a stone screen, and a curtain the whole height of the arch. Height for the clerestory is obtained by a succession of gables over the windows: though considered pleasing by most of the members, the exterior effect is better than the interior, for these gables cut up the woodwork of the roof, the scantlings of which are too small for effect, and can ill afford tampering with. The church on the whole reflects great credit on its architect, Mr. Rothead, and is an example worthy the attention of Scotch church builders. The Rev. G. Williams then read a paper upon "The Vestments belonging to King's College at the time of its Foundation;" during the progress of which an interesting discussion was carried on as to the meaning of several devices which are recorded to have been worked on these vestments, such as "roses and rotes," "pheasants and ducks," &c.

Mr. Campion, of Queen's College, made some remarks upon the false application of the term super-altar, as used at the present time; showing that the ancient super-altar was a moveable stand, whereon the sacred elements could be consecrated in other places than the church. He pointed out how careful we ought to be in adapting old phraseology to modern use.

The third meeting for the term was held on Thursday, March 10th, the Rev. the president in the chair.

Messrs. C. G. A. Birch, Trinity Hall, and H. Hanson, Trinity College, were elected members of the society.

Mr. W. Maples, Clare College, read a paper on the church of SS. Mary and Nicholas, Spalding, Lincolnshire, remarkable as having eastern aisles to the transepts, and additional aisles to the nave, besides the ordinary north and south ones.

The meeting was then adjourned to Thursday, March 24th.

ARCHITECTURAL SOCIETY OF THE ARCHDEACONRY OF NORTHAMPTON.

At a committee-meeting, held February 14, 1859, the Rev. Lord Alwyne Compton in the chair; present, Rev. Chancellor Wales, W. Smyth, Esq., Revds. H. J. Bigge, C. L. West, T. James, &c.; Mr. Randa attended with the amended plans for S. Sepulchre's church, and the committee promised their co-operation when the work was brought forward. Also there were exhibited a design for a sundial, in the form of a Latin cross, to be placed in the churchyard of Wicken; drawings, by Lord Alwyne Compton, of tiles from an old castle in the Tyrol, and of others, very rich in colour, from a church in Wiltshire. The sub-committee to co-operate with sub-committee of Educational Society for plans for Training School was reappointed, Mr. Bigge being added to the number. The following new members were then elected:—E. Browning, Esq., architect, Stamford; David Watts Russell, Esq., Biggin Hall, Oundle; the Rev. T. W. Carr, Loddington; and W. R. Roberts, Esq., Great Easton.

An amended set of plans for the rebuilding of Gilmorton church, by Mr. W. Smith, a member of the society, were exhibited and discussed. Some alterations were suggested in the form of the area and the arrangement of the seats. The plans for the restoration of Naseby church and the rebuilding of Hazlebeech church, both by Mr. W. Slater, were postponed. The secretary stated that the latter church particularly demanded the assistance of lovers of good architectural design, as the authorities of the parish had undertaken the work on their own shoulders rather than allow an incorrect and inconvenient arrangement to be carried out by one who would have borne all the expense. Such spirited conduct deserved that public support it would no doubt meet with. The secretary having stated that a new society was about to be formed in London, to be called "The Cottage Improvement Society," for the purpose of furnishing to its members good and cheap plans for labourers' dwellings, it was resolved to subscribe to the same. Letters were read from Mr. Bearn and Mr. Gue respecting the appointment of a joint committee of the society and the Agricultural Society of the county, for the purpose of offering a prize for the best cottage suited to this district. Opposition having been offered in Parliament to the Gothic style for the new Public Offices, the secretary was directed to take steps in support of the previous resolutions of the society in favour of that style. It having been stated that the society had the opportunity of acquiring an interleaved copy of Bridge's Northamptonshire, with notes by the late Mr. Baker, at a reasonable price, the secretary was instructed to address a circular to members of the society, requesting special donations for the purchase of this valuable book.

The appointment of sub-committees agreed to at the October meeting was arranged, and the following appointed:—"Church Music." Sir H.

Dryden, Sec.; "Bells and Belfries," W. Maunsell, Esq., Sec.; "Parochial and General Antiquities," Rev. A. W. Brown, Sec.; "Warming and Lighting," Rev. H. J. Bigge, Sec.; "Labourers' Cottages," Rev. T. James, Sec.; "Pavements, Glass, &c.," Lord A. Compton, Sec. The secretary stated that he was permitted to say that, provided a suitable and permanent museum could be established in the town, Sir Henry Dryden was prepared to present his very valuable collection of local antiquities, many of which were in the museum of the late Mr. Baker, to such a public institution. Thereupon Mr. Chancellor Wales also promised to give, in like manner, his collection of minerals, once in Mr. Baker's possession, and purchased at his sale by the late Dean of Peterborough. The committee expressed a strong opinion that such opportunities ought not to be allowed to slip by, and that means should be taken for bringing these most liberal offers before the town and county. The Rev. F. Lawson consulted the committee with reference to the shifting of a screen and a new organ for S. Peter's church.

EXETER DIOCESAN ARCHITECTURAL SOCIETY.

THE eighteenth annual meeting of this society was held at the College Hall, on Thursday, March 3, 1859, the Venerable Archdeacon Bartholomew presiding. There was a very good attendance of members, and many ladies graced the meeting with their presence.

The annual report, which was adopted, was read by Lieutenant-Colonel Harding, one of the honorary secretaries, and referred with satisfaction to the general working of the society, and claimed for it on the ground of extensive usefulness increased support. The plans of an honorary member, Mr. White, for the restoration and enlargement of S. Giles, Sidmouth—a large and most comprehensive work, most zealously taken up by the Rev. Hans Hamilton, the rector, and a very influential committee—were examined. Restorations in various parts of the diocese were recounted: amongst others, Crediton; the chancel of Marwood, (rebuilt,) both under the direction of the society's architect, Mr. Hayward; Holcombe Rogus, Morthoe, and Combmartin.

The adaptation of the nave of Exeter cathedral to large afternoon Sunday congregations, was alluded to with gratitude to the chapter, and the expression of the hope that it was the prelude to permanent arrangements which would combine the nave and choir.

Thanks were awarded to the authors of papers read in the course of the year; and to Mr. Stockdale, for the gift of his father's MS. collection of matter intended to have been worked up into a history of the county. All these documents have been arranged and catalogued with much care by Colonel Harding, and are accessible to all members.

The treasurer's report was satisfactory, showing the funds of the society to be in a solvent state; and when the arrears of subscriptions are paid, a handsome balance will remain in the treasurer's hands.

P. C. Delagarde, Esq., read a very able and interesting paper on the present state of the High-street, in Exeter, contrasting it with its earlier style; and describing, in graphic language, the degenerate taste which characterizes the present buildings. He was followed by J. P. St. Aubyn, Esq., who interested the meeting by a well-written paper on S. Michael's Mount, Cornwall, reviewing that celebrated building both in its early and present state. The plans and illustrations which accompanied the paper added much to its interest, particularly some well-executed water-colour sketches taken on the spot by Mr. Gendall, of Exeter, who kindly lent them for the occasion.

The following officers were elected:—Patron: the Right Rev. the Lord Bishop of Exeter. President: the Right Hon. Sir J. Coleridge. Vice-Presidents: Hon. C. Trefusis, M.P., Rev. Prebendary Woolcombe, T. Newman, Esq., and Ven. Archdeacon Downall. Secretaries: Lieutenant-Colonel Harding, and Rev. J. L. Fulford. Treasurer: W. Miles, Esq. Curator: T. G. Norris, Esq. Architect: J. Hayward, Esq. Committee: J. Carew, Esq., W. B. Crabbe, Esq., P. C. Delagarde, Esq., Rev. H. T. Ellacombe, H. Ford, Esq., Rev. J. B. Hughes, H. James, Esq., Rev. W. T. A. Radford, E. Thorold, Esq., Rev. Marwood Tucker, Rev. C. C. Turner, and Rev. W. Willa.

Thanks were voted to the chairman for his great kindness and attention during the year, and the meeting separated.

LEICESTERSHIRE ARCHÆOLOGICAL AND ARCHITECTURAL SOCIETY.

THIS Society met on February 28th, 1859, G. H. Nevinson, Esq., in the chair.

Mr. Thompson exhibited a MS. on a sheet of parchment, recently purchased at the sale of the effects of the Rev. J. G. Dimoek, rector of Uppingham. It appears to be the first skin of "The abstracte or brefe declaration of all and singular Lordshippis, manners, landes, tenements, woodes, personagis, pencions, and all other possessions as well spirituall as temporall apperteignyng vnto the late attaynted monastery of Colchester, surveined by Richard Pollerd and Thomas Moyle, esquires, generall surveyers of the Kingis landes," &c., reference being made to a book in which the particulars might be found. The last abbot of the "attaynted" monastery of S. John Baptist, at Colchester, was John Beche, "of whom," says Willis, "I know nothing farther, than that he was one of the three mitred Parliamentary Abbats (the two others being those of Glastonbury and Reading,) that had courage enough to maintain his conscience, and run the last extremity, being neither to be prevailed upon by bribery, terror, or any dishonourable motive, to come into a surrender or subscribe the king's supremacy: on which account being attainted of high treason, he suffered death at Colchester, and was hanged there December 1, 1539."

Mr. North exhibited a hitherto unnoticed local Token, and a small leaden Token.

Mr. Neale read a paper on a likeness of Erasmus of Rotterdam, and on the Dunbar medal struck in commemoration of the victory gained at that place by Cromwell over the Scottish army commanded by General Leslie.

Mr. Goddard exhibited a spring padlock, of a globular form, about $1\frac{1}{2}$ inch in diameter, found at Gaddesby. Also a bronze medallion, of an equestrian figure of King Charles I., surrounded by a border or frame of flowers, &c.

Mr. Greeley exhibited some specimens of English spurs, of which he read a description ;

No. 1 is denominated a "prick spur," from its having a sharp point at the extremity of the neck instead of a rowel. It is of the earliest form known ; the arms and neck being straight. The spurs of the soldiers represented in the Bayeux Tapestry are of this description, and they continued of this form until the time of Henry II. ; but by the end of the reign of that King (1189) the depression of the arm, occasionally before seen, had become permanently settled.

No. 2 is a very fine example of a spur of about the time of Richard II. The arms of it are strongly curved, and it has a foliated rowel of eight points.

No. 3 is probably of the same reign, but later.

No. 4 is similar in shape to the spurs shown on the brass of Sir Symon de Felbrigg (standard-bearer to Richard II.) in Felbrigg church, Suffolk (1417). The arms are straight for a little way from the neck, and then curve downwards. It has a star-shaped rowel of six points.

No. 5 is a noble and beautiful spur, to which an interesting history belongs. Ralph, eldest son and heir of John Shirley, of Staunton Harold, was twenty-six years of age and upwards on the 31st of October, 1487 (2 Hen. VII.) A few months previously we find him, with many other retainers of the house of Lancaster, following the standard of Henry VII., who had assembled his army at Kenilworth Castle, and marched through Coventry and Loughborough to Nottingham, to suppress the insurrection raised by the followers of Lambert Simnel, headed by the Earl of Lincoln and the Viscount Lovall ; he was accordingly present at the battle of Stoke, fought June 16th, 1487, and was one of the fifty-two knights dubbed on the field. There appears no reason to doubt that the spur now exhibited is one of those stated by the writer of Harl. MS. 4928, p. 39, to have been worn by Sir Ralph Shirley, at the battle of Stoke, and then (in the time of Charles the First) "conserved by the Shirleys." As one of Jack Cade's friends might say,— "the spur is alive at this time to testify to the fact." I am enabled to exhibit it by the kindness of Sir Ralph's descendant, its present possessor, the Earl Ferrers. The neck of this spur, which slightly curves upwards, is about $3\frac{1}{4}$ inches in length. The arms, curving downwards, are about $3\frac{1}{2}$ inches.

No. 6 is the neck of a spur of probably Henry VIII.'s time.

No. 7 is the neck and mutilated arm of a brass spur of the time of Charles I.

Mr. J. Thompson read the second part of his paper on the Jewry Wall, in which he endeavoured to prove that the fragment of masonry known by that name was originally the western entrance of Roman Leicester, before the station was enlarged to meet the requirements of the population. At a subsequent date (in the middle or latter part of the second century) the space between the western wall and the Soar was probably covered with buildings, and then the western wall removed, leaving only the portion now remaining, which was incorporated with a large edifice, of which the foundations have been discovered at different times. Mr. Thompson entered very fully into his reasons for forming these conclusions.

It was resolved that Mr. Thompson's paper, with two illustrations, be printed with the report of the society for 1858, and that Mr. Wing's paper, read at the last General Meeting, also accompany it, if the funds of the society shall be sufficient.

NEW CHURCHES.

S. —, Housham, Scrayingham, Yorkshire.—This new church is building from the designs of Mr. Street. The plan comprises a chancel with a round-ended apseid sanctuary, a vestry on its north-west side, a nave with a narthex-like porch at the west end, and a tower engaged at the north side of the narthex. This is an admirable and novel plan, and admits of great internal comfort in the nave, and of much good architectural combination externally. The arrangement is excellent, the chancel-levels being well contrived. There is a low screen, chancel-stalls, with subseellæ, a pulpit at the north-east of the nave, and a lettern on the opposite side, and the organ under the archway leading to the vestry. The font is at the extreme west end, on the right hand as you enter by the single west door. The altar stands at the extreme east end of the apse. We should have liked better to have seen it advanced. Externally the treatment is very good. The masonry of white stone is relieved by bands of red. The window-tracery, of geometrical Middle-Pointed design, is good, and the string-courses—as always in Mr. Street's designs—are well managed. The narthex is roofed with a lean-to, and is sustained by massive columns, with horizontal architraves. Surely arches would have been better, though, or because, less novel. The small engaged tower is square, cleverly splayed into an octagonal open lantern, formed of columns, with a pyramidal capping. A circular west window, above the lean-to roof of the narthex, is a good feature. Internally the chancel arch, which is continuous at the impost, is cinq-foliated. The roof is of the circular-cradle form. The apse windows are combined by a foliated arcade of hood-mouldings, sustained on detached shafts; and a reredos is formed constructionally by stiling the middle ones. The apse roof is boarded. The woodwork is simple but good; and coloured marbles are introduced, though sparingly, in the font and pulpit.

S. Luke, Heywood, Lancashire.—Mr. Clarke has designed a large and important church for this manufacturing town. In order to accommodate the site, he places the tower over the north porch. The plan contains a nave of 80 ft. by 24 ft., with two broad aisles, and a south porch in addition to the tower-porch on the north side, and a chancel of about 40 ft. by 22 ft. 6 in., with aisles not quite reaching to the east end, the eastern half of that on the south side forming a vestry with an organ chamber above it. The arrangement is good, but somewhat crowded. The chancel has double stalls, and an ample sanctuary. A prayer-desk is placed, somewhat needlessly, at the westernmost end of the foremost line of stalls on the north side. The pulpit adjoins the southern jamb of the chancel-arch. The style is Geometrical Middle Pointed of an ornate kind. Externally the ample clerestory, high roofs, and lofty octagonal spire, are effective. But we hope the haunched gables, some of the details of the buttresses, and the exterior of the organ-chamber, may be reconsidered. The latter, of two stories, might be much improved, by any treatment such as a pyramidal roof, which would make it more obviously an adjunct to the main design. The tower has great merits, but wants a few feet more height to clear the belfry stage of the crest of the nave roof. The arcading on its second stage somewhat recalls an earlier style than the rest of the church. We note with pleasure the introduction of some panelled-sculptured heads in the east wall, and figures of the Evangelists on the oblique sides of the spire. But the latter are not sufficiently niched for their position. Internally, we observe that use will be made of Derbyshire marbles. The reredos is an arcade. The chancel-roof is boarded, that of the nave being an open one with arched braces and hammer-beams. A church of this scale imperatively demands a vaulted roof for its proper effect. The chancel-screen, we should have said, is a low one of stone. Ought not such a screen to be of one height, rather than, as in this case, being stepped on each side to follow the levels of the stalls and subcellæ?

NEW SCHOOLS.

Leigh, Worcestershire.—Mr. W. J. Hopkins has designed a picturesque timber building for these schools. The plan comprises a school-room 42 ft. by 18 ft., with a class-room, porch and cloak-room attached. The treatment is excellent; the framework being visible, and the windows being foliated between the upright timbers immediately under the eaves. The two stone chimneys show character, in spite of their great simplicity. At one gable there is a four-sided open bell-turret, capped with a quadrilateral pyramidal spirelet. This would have been better, perhaps, had it not projected outwards beyond the gable: the quasi-penthouse so formed below having no use.

Clay Hill, Enfield, Middlesex.—This structure is designed by Mr. St. Aubyn. There is a single schoolroom 28 ft. by 15 ft., with a single

porch, separate yards and offices, and a teacher's house attached. This, unfortunately, has only a single bed-chamber. The style is brick, banded in two colours, with wooden monials to the windows, and hipped gables to the roof.

CHURCH RESTORATIONS.

S. Peter, Isle of Thanet.—This curious and interesting church is being rearranged by Mr. Clarke. At present it is in a specially miserable condition, full of pews and galleries and staircases, some of the pews being cut away bodily and a schoolroom formed out of the west end of the south aisle. Mr. Clarke proposes to gut it and fill it with uniform benches; adding a chancel-arch, and reinstating the missing pier between the chancel and its north aisle. The plan shows a very long chancel, with a north aisle, the east end of which is the vestry, a south chapel to the chancel, nave and aisles, with a tower at the west end of the north aisle. Some modern windows of a poor Gothic are necessarily retained. The Romanesque nave will look very well when stripped and restored. The new chancel-arch is shafted in that elegant Transitional style common in East Kent, and an example of which occurs in the easternmost nave respond on the north side in this very church. We scarcely recommend the floriated chamfer introduced in the arch itself. A new parclose will separate the chancel from its north aisle.

S. Mary, Huntingfield, Suffolk.—This church is being restored and re-seated by Mr. St. Aubyn: who, however, is not responsible for the chancel arrangements, which are of the most singular character. The chancel is of ample size. It is furnished with a long bench and sub-sellæ on each side, intended (we presume) for the use of a lay-impropriator. At the north side of the chancel-arch is a pulpit, and a desk opposite: and between them, extending into the nave—after the fashion of a *chorus cantorum*—are choir seats and subsellæ, with metal desks. The necessity for such a compromise in a ground plan of this kind cannot be enough regretted. The new seats and wood-work in general are good: though we must except the reading-desk, which is needlessly encumbered with battlements and buttresses; and it has the novelty of open metal tracery in front.

S. Martin, Camborne, Cornwall.—This typical Cornish church, of three parallel and equal low aisles, is about to be enlarged and rearranged by Mr. St. Aubyn. Unless he is compelled by the nature of the site, we should have counselled an extension of the original church eastward or westward rather than the addition of a fourth aisle on the south side. But granting this to be the only feasible plan, it has been here well carried out. The style is the usual late Third-Pointed of the district, with its four-centred arches and cradled roof. The roofs are all to be renewed, after the original fashion. The area is to be properly arranged, and the chancel distinguished; but we observe the retention of one large pew. The eastern end of the added aisle forms a vestry, which

has a very good chimney, that partly relieves the extreme monotony of the exterior.

S. Matthew, Coates, Gloucestershire.—A little church with chancel, nave, south aisle, western tower, south-western porch, and a chapel on the north side of the nave. Mr. Norton enlarges this by adding a vestry on the north side of the chancel, and he renews the east window and chancel-arch, and rearranges the whole interior. The substitution of a wider chancel arch for the original Romanesque one is unavoidable. We are glad, however, that the old arch is reset in the north chancel wall opening into the vestry. By banishing the children to the tower much additional accommodation is obtained, though at the cost of their convenience. The chancel receives stalls, the westernmost on the south side being distinguished as the prayer-desk. There is a high chancel-screen, though without gates; a lectern stands on the chancel-step; and the pulpit adjoins the north jamb of the chancel-arch. The new east window is of Flowing Middle-Pointed style.

S. Martin, Fiddington, Somersetshire.—A very small church, with chancel, nave, and west tower. Mr. Norton has in hand its restoration, which will include the addition of a south porch and of a vestry to the north side of the chancel, and the rebuilding of the north wall of the nave. In so very small a building—only 43 feet long internally—the making any distinction between the three seats on the south side of the chancel, by giving a larger desk to the “reading-desk” is unnecessary. The new north wall is of somewhat better detail than the poor Third-Pointed of the original church.

S. Bodvan, Llanaber, Merionethshire.—This very interesting specimen of a Welch First-Pointed church has been carefully restored, under the care of Mr. Philip Boyce. The works include a complete rebuilding of the west end, which, owing to its exposure to the sea, was in a most unsafe condition, and the renewal of many of the windows, besides the re-arrangement of the whole interior. Mr. Boyce has judiciously reproduced and copied the stern severity of the original style, and has strengthened the west end by three massive buttresses, which are pedimental-headed and splayed outwards at the base below the stringcourse, from which rise two slender lancets; the whole west wall is battened at its lower part. The west gable terminates in a single bell-cote, of unpretending but suitable design. The church is remarkable for a very richly moulded south-west door: this is now protected by a new porch. This porch has a corbelled arch, which we do not much admire: and is guarded by an iron gate, which is of very commonplace design. The clerestory is restored, and a curious double lancet-window, south-east of the chancel, has been renewed. The arrangements are good, comprising returned stalls, five on each side, and subcellæ: with open seats in the nave, and chairs in the aisles. The funds, we are informed, are insufficient; but the cost of so sound a restoration ought surely to be provided by some of the many visitors to the adjoining Barmouth, a favourite place for university reading-parties.

Great S. Mary's, Cambridge.—We learn with satisfaction that the restoration of this church is at last likely to proceed. The cost is estimated at about £3,000.

STAINED GLASS.

Westminster Abbey.—Messrs. Clayton and Bell have in hand six military memorial windows for the north transept. Each window will have the figure of a worthy of the Old Testament, with a group below, describing some scene of his life. The sketches exhibit great boldness and vigour of treatment and colouring; though in the figures of Joshua and Jonathan the 'heater'-shields are almost too prominent. The figures are clothed in mail; the tracery is of early character.

S. Mary Magdalene, Munster Square.—A three-light window, the easternmost one in the south aisle, is about to be filled by Messrs. Clayton and Bell with a memorial of the late Baron Alderson. The subject is the Resurrection. In the middle light our Lord is shown in a pointed aureole. His drapery requires reconsideration, we think; and the two soldiers at the foot would be better away. They recall unpleasantly the mediæval treatment of a Doctor crushing heretics. In the dexter light stand S. Peter and S. John the Evangelist; and in the sinister the three Maries. These are excellently designed. The colouring shows an excessive predominance of blue.

S. Michael, Cornhill.—The enrichments of this church are progressing; and Messrs. Clayton and Bell have in hand a series of windows in rich stained glass. The clerestory receives grisaille, but the aisle windows, of two large round-headed lights with a circle above, will have groups. We have seen with much pleasure the sketch for the "Advent" window. The chief groups are the Nativity and the Epiphany. The design is naturalistic, but not more than may be necessary for the style.

Exeter College Chapel.—The apse windows are to be filled by Messrs. Clayton and Bell, with subjects of our Lord's Life and their types. Thus the Resurrection is paralleled by Joseph's extraction from the pit. The design and grisaille are excellent.

S. —, Halsey Hill, Halifax.—One of the transept windows—a fine composition of four lights with tracery—is filled with glass by Messrs. Clayton and Bell. The subject is the Life of S. John the Baptist, admirably treated.

S. Mary, Newington.—The five apse windows of this new church—each of two trefoiled lights, with a sexfoiled circle in the head—are to be filled with stained glass by Messrs. Clayton and Bell: the general subject will be the *Te Deum*. The angels' window is very beautifully treated, each light having two large groups. The grisaille is very well managed, and the canopies are made as little obtrusive as possible. The circle above will have our Lord's Head in Majesty, adored by angels.

S. John, Bromsgrove, Worcestershire.—Messrs. Clayton and Bell have just fixed a stained glass window in the east end of the south aisle of this church. The fenestration is late Third-Pointed, of three cinquefoiled lights. In the middle one is a seated figure of our Lord.

with the legend, "Come unto Me, all ye that labour," &c.; and in the side-lights are respectively groups of mothers bringing their children, and the sick brought by their friends. The treatment is new, and has great merits.

Holy Innocents, Highnam, Gloucestershire.—A new east window for this church, by the same artists, contains nine groups from our Lord's Life.

S. Mary, Hemel-Hempstead.—Here Messrs. Clayton and Bell have erected a three-light memorial window, with nine groups of our Lord's Burial and Resurrection. The Crucifixion is, however, missing.

S. Leonard, Scarborough, Yorkshire.—Here, in the east window, we have, by Messrs. Clayton and Bell, a seated Majesty, adored by cherubim, in the sexfoiled circle in the head; and in the three lights the Nativity, Crucifixion, and Resurrection, with three smaller groups of the Annunciation, Last Supper, and Entombment.

NOTICES AND ANSWERS TO CORRESPONDENTS.

To the Editor of the Ecclesiologist.

S. JAMES'S, BICKNOR, KENT.

SIR,—In your notice of the contemplated restoration of S. James's, Bicknor, under the superintendence of my friend, Mr. Bodley, you state "The chancel is marked by a low open screen, of very unusual design; balustrade shafts, sustaining a rail. For this crotchet the architect is not responsible. We cannot, without regret, chronicle the removal of an ancient though exceedingly rude high screen."

I am too grateful to the Ecclesiological Society for the great amount of good which it has effected, to be in any degree callous to its observations. As therefore, in this instance, your remarks are likely to impede the work I have in hand, I must venture to trouble you with an explanation. 1. As to 'the high screen:' it is not 'ancient.' It is of the very worst character, the lower portion being of brick and plaster. It is incapable of restoration. It does not stand at the entrance of the chancel. 2. As to the proposed screen, it was *necessary* to have one to mark the chancel, there being no chancel-arch. A high screen would have been expensive—would not have been consistent with that very 'skilful treatment' of the tie-beam for which you justly commend Mr. Bodley. It would not have compassed an object which I had in view, *that the officiating Clergyman should throughout the Service be ENTIRELY open to the Congregation*; experience having long ago taught me that this is the surest, if not the only way, of leading an uneducated congregation to *Kneel*. This, then, was my 'crotchet,' as you are pleased to call it: and I cannot but think that there is nothing in which Mr.

Bodley has shown more skill, and taste, and judgment, than in the way in which he has met it; and that his low stone screen with coloured marble shafts will be one of the most beautiful features of the 'restoration,' and will mark the distinction of nave and chancel better than any high wooden screen could do, the former being of a more *structural*, the latter of a more *furniture-like* character.

Hoping that you will pardon this communication from one who was fighting against 'pews' and 'Churchwardenisms' long before the Ecclesiological or Cambridge Camden Society was in being,

I am, sir,

Your obliged servant,

WALTER BLUNT,

Rector of Bicknor, Kent.

Hollingbourne Hill,

March 1, 1859.

[We fear that we must adhere to our opinion that to insist on the officiating clergyman being visible to his feet is 'a crotchet.' And, in these days, the *fact* of a high screen, which is all the more valuable for being 'not ancient,' is worth perpetuating.—ED.]

The New Foreign Office.—It would be superfluous to do more at this juncture than simply to record that at the opening of the Session of Parliament an unhandsome attempt was made by Mr. Tite, aided by Lord Palmerston, to cancel Lord John Manners' selection of Mr. Scott for the new Foreign Office. There can be no objection to any gentlemen, who have a preference for Classical architecture, doing what they fairly can to exclude a Pointed design. But it is discreditable to have produced again all the stale arguments about excess of cost and deficiency of light and air, which were refuted, once and for ever, by Mr. Beresford-Hope's Select Committee. However, Mr. Scott defended himself ably, and obtained the powerful aid of "*Habitans in sicco*;" and we have a strong persuasion that in spite of all intrigues we shall yet see the new Foreign Office built from his designs.

The following Petition and Memorial are in course of signature. Names are received by the Secretaries of the Architectural Society of the Archdeaconry of Northampton:—

"To the Honourable the Commons of the United Kingdom in Parliament assembled.

"The Humble Petition of the undersigned, being Members of the Architectural Society of the Archdeaconry of Northampton,

"Showeth,

"That your Petitioners having understood that the selected design for the new Foreign Office has been objected to on the ground of its 'Gothic' style, beg your Honourable House not to reject it on that consideration; but, believing, as they do, that the Gothic style is more national, and appropriate to the site than any other, and at least equally convenient and economical, beg your Honourable House to confirm the decision in favour of the selected design.

"And your Petitioners will ever pray, &c."

"Memorial to the Right Honourable Lord John Manners, First Commissioner of Her Majesty's Works, and Public Buildings."

"Mr. Lord,

"We, the undersigned, many of whom are members of the Architectural Society of the Archdeaconry of Northampton, beg to express our satisfaction at the selection of a Gothic design for the new Public Offices; being convinced that by a developement on the basis of the old architecture of the country there exists the best hope of our Public Buildings being effectually improved in character, and made worthy of our advanced architectural knowledge.

"We also feel that in the plan of the elected Architect, Mr. G. G. Scott, we have every reason to expect a successful example of this developement, and the production of a building in our own country that may vie with those great designs of his abroad, which have already secured him a high European reputation.

"We trust, therefore, that the recent discussions in which so much misapprehension has been exhibited will not shake your determination to carry out the selected design, with such modifications as, on a review of the plan, may be deemed expedient.

"*March, 1859.*"

In the churchyard of Sevenstoke, Worcestershire, Mr. Hopkins has placed a coped tomb of ornate design. The cross along the tomb is elaborate in form, and richly worked with ball-flower mouldings. At the angles are recessed arcuated panels, carved with kneeling angels. The only drawback to these seems to be that the angelic figures are cramped ungracefully within the curves of the fenestration. An upright cross of metal, with four richly floriated stays at right angles, the whole supporting a crown of thorns, was designed to stand upon, and intersect, the horizontal cross of the tomb. This has not been carried out, and we do not know that we regret the loss. We are not certain how the two distinct ideas would have succeeded in combination.

The Arundel Society has undertaken to raise a special fund for the purpose of obtaining water-colour copies of the priceless, but perishing frescoes of the Italian churches. We can imagine few objects more important in the interests of Art than this. The scheme has our best wishes; and we invite our readers to aid it by their contributions.

Mr. F. C. Withers, who has emigrated to the United States, has built a very fair church at Newburgh, New York. The building was intended for the Presbyterian community, but it is hoped that ere long it may pass into other hands. A perspective view which we have seen, shows a geometrical Middle-Pointed design, comprising chancel, clerestoried nave and aisles, a tower and spire being engaged at the west end of the south aisle. The chancel seems too low for the nave: and the tower is decidedly too short, the belfry-stage scarcely rising above the nave-roof ridge. The broach spire is better. Some unexplained windows about the west end seem to indicate a gallery. The clerestory is a series of foliated circles.

A person who has long been looking out in vain for a copy of the "*History of Pews*," (which is quite out of print) has begged us to in-

quire if any of our readers know of a copy of the Third Edition for sale.

A spirited remonstrance, in which we thoroughly concur, has been addressed to the Lord Mayor of York, by the Secretary of the Lincolnshire Architectural Society, against the proposed demolition of the York Walmgate, one of the most perfect examples of a mediæval barbican that has been handed down to us. We rejoice to hear that the Vandalism is averted by a vote of the municipal body.

A correspondent expresses anxiety to hear the report of the Sion College Committee as to the city churches. We hope it may soon be forthcoming, and we expect to find that it will be all that we can desire.

An attempt is making, which has our best sympathy, for restoring the little church of Bemerton, as a memorial of George Herbert. Separate funds are organized for specific gifts: such as, e. g., from children for a font, from clergymen for the altar plate. We should be glad to hear that a monumental effigy of George Herbert were thought of.

Our contemporary, the *Builder*, has engraved the first prize design for Mr. Spurgeon's Tabernacle as voted by the competitors, and the one which is to be actually carried out. We doubt whether any more hideous buildings have ever been imagined than either one or the other of these promises to be. Art has never flourished genially among Nonconformists; a fact for which some good reasons might, perhaps, be found, but into which we need not enter here. Still we were scarcely prepared, after all the parade of a competition, with a new scheme of adjudication by the competitors themselves, to expect so wretched a result as Mr. E. C. Robins' and Mr. Pocock's designs. It seems clear that the architects who accepted Mr. Spurgeon's invitation must have been, as a rule, among the least eminent in their profession; or else that the absurd—but in this instance the happy—prohibition of the Pointed style, must have excluded from the competition the best half of the rising "talent" of the day. If it be true, as was stated in some of the newspapers, that Mr. Spurgeon justified the prohibition of Gothic, on the ground that a style which, by its columniation, would hinder a preacher from being seen or heard by his congregation, must of necessity have been invented by the Devil as a material obstacle to the flow of Divine grace, we can only say that the result, as shown here, seems to demonstrate that that personage has a monopoly of good architecture, as well as "good tunes," and that Mr. Spurgeon might have followed Rowland Hill's example with advantage. The designs are to our eyes almost preternaturally bad. The conditions that were to be provided for were rather favourable than otherwise. Any one who remembers the Baptisteries of Florence and Pisa might well have expected that a central font, and a vast auditorium would give scope to some magnificent architectural combinations, even in the style of the Pantheon. The Anabaptists, in exalting one of the sacraments, have a far worthier idea to embody in

their religious buildings than most sects of Nonconformists; but the opportunity here has been quite thrown away. It were superfluous to criticise in detail Mr. Robins' design: its portico leading to nothing—its frightful pediment—its meaningless symbols—its array of Renaissance pots—its hideous fenestration. The idea of it is the Surrey Music Hall translated into stone, and with a portico added incongruously at one end. But although Mr. Robins' design was selected by the competitors themselves, that by Mr. W. W. Pocock has been chosen by the committee. Mr. Pocock's design is illustrated by the *Builder* of March 26, in a plan and an elevation. A more tame or common-place composition than this we have never seen. Here there is a low kind of circular dome, rising somehow—for we see neither buttresses nor piers—from a parallelogram: and at each corner there is a low clumsy tower, with a portico at one end.

A correspondent having visited Watchfield church—reviewed among our New Churches, in April, 1858—confirms our architectural description, but bewails the little use that is made of the building, and certain ritual irregularities which he discovered. We feel as strongly as ever we did the importance of churches being utilised, as well as built or restored. But in the present case, which is, we believe, a district chapel, it is most likely that the church can only be served occasionally by the clergy of the mother church. It may be wholly impossible to erect Watchfield into a separate parish, with its complete ecclesiastical staff.

Messrs. Williams and Norgate have issued the prospectus of a work, which will have a deep interest for all lovers of Ancient Christian Art. It is by M. J. A. Ramboux, Conservator of the Museum at Cologne, and is entitled, *Illustrations of Ancient Christian Art in Italy; Outline-Tracings of the Principal Frescoes from A.D. 1200 to 1600; with an explanatory Text by the Author*. The work will contain three hundred tinted plates, and be comprised in five volumes, answering respectively to the following five periods:—1. Anterior to Giotto; 2. Giotto, and his School; 3. The Siena School, from Guido da Siena to Duccio; 4. Perugino, and the Umbrian School; and 5. The School of Perugino and Raphael.

A very interesting prospectus has just reached us from a friend in Germany. The Abbé Bock, already most favourably known as a Mediæval antiquary, is about to publish a copiously illustrated description of the treasury of the church of our Lady of Aix-la-Chapelle. Every one who knows anything of the value of the antiquities there preserved, will look forward with eagerness to the appearance of M. Bock's promised work.

Received:—Rev. W. H. Lyall.—J. F.—P.—J. M. W. P.

THE ECCLESIOLOGIST.

"Surge igitur et fac: et erit Dominus tecum."

No. CXXXII.—JUNE, 1859.

(NEW SERIES, NO. XCVI.)

COLOGNE CATHEDRAL.

"ARCHITECT'S FORTY-SECOND REPORT RESPECTING THE WORKS AT COLOGNE CATHEDRAL.

"THE whole of the operations at the cathedral during the second half of the past year have, in pursuance of the plan minutely described and justified in the last report but one, been chiefly confined to the advancement of those parts of the building which belong to the systems of buttresses. Little as the operations on particular parts of the building during the last year may have done to strike the eye, they nevertheless required a large expenditure of time and strength on the part of practised hands. If, for instance, we contemplate the bold *flying buttresses* at the *south transept gable*, it will be easily perceived that such complicated systems of construction involve a lengthy and laborious preparation of the stones. The completion of the two upright buttresses in that place, connected with the terminations of the stair-turrets, demanded, in the course of the past year, the energies of all the inmates of a building shed. More than a hundred larger and smaller pinnacles surround and crown the principal bulk of the abutments, diminishing upwards in separate stages, from which the bold, strongly profiled, flying buttresses spring. On account of the frost, which set in very early, even in the beginning of November, the already-worked stones could not all of them be set up for the eastern buttress beside the south portal. In the course of the spring, therefore, and not sooner, will the south portal, upon the completion of the systems of buttresses and the removal of the scaffolding, stand forth in finished splendour. The stones for the erection of the remaining upright buttresses on the south side of the nave have been prepared.

"On the north side of the cathedral, for the account of the *Central Cathedral-building Association*, the works at the northern transept-gable have not been advanced so far as those on the south side; but, on the other hand, the eight piers of the four systems of buttresses against the nave have been carried up to a height of fifty-two feet above the roof of the aisle. The circumstance that the details on the north side of the cathedral are less richly developed, permitted the works in this part to be advanced more rapidly and at less expense. We were consequently enabled, not only to purchase a large store of stone for the continuation of the buttress-system on the north side, but also to complete the provision of the scaffolding and transporting trucks that were yet wanting.

"At the great northern tower the middle buttress on the north side has been built up to the height of the capitals of the windows, and the facing (*brüstung*) of the window-pier, which was very much damaged, has been restored at a great expenditure of material. As far as the existing scaffolds afforded the means, the restoration of the north-eastern corner buttress of the north tower, adjoining the aisle, has likewise been undertaken. When the sacristan's house was pulled down in the year 1843, the profiles of the buttresses were found partly mutilated, partly overlaid with tile-work, and they now stand in need of an extensive restoration. The extreme richness of detail which marks the huge masses of the western towers, from their plinths upward (*vom untersten Sockel beginnend*), has hitherto allowed only a very moderate advance, in these parts of the building, as in others, to become visible during each successive year; besides that the works in these parts are purposely carried on at a very moderate pace, in order to insure more rapid progress in the erection of the systems of buttresses. But we may look forward to the completion of the body of the church in a few years; and then, as we shall be able to apply all the building funds to the erection of the north tower, its advancement will be materially accelerated; and the eager wish to see, before long, one at least of the mighty western towers overtopping the walls of the city of Cologne, may then ensure for the cathedral-works an active interest and contributions on the part of larger circles.

"On the eastern side of the great south tower the restoration works have been brought nearly to completion. The integration of the defective ornaments, an operation which has been, in part, very troublesome, while all the existing stone work has been, as far as possible, retained, affords withal a datum towards estimating the cost of restoring all the outer surfaces of the south tower, a process which will be undertaken as to those details which are most in danger of perishing, as soon as the body of the church has been completed.

"Simultaneously with the provision of the roof and vaulting for the nave and transepts, the insertion of the great nave-window in enamelled glass is also an essential part of the operations for the years next succeeding. The cartoons for the upper mosaic lights having been partially drawn at full size, we were enabled, in the course of last year, to make a beginning by preparing a specimen window, in order to obtain a criterion for carrying out the rest of the stained-glass works. In connexion with making the approaches to the bridge from the city at the foot of the cathedral-choir, we have to look forward to the erection of a massive lining-wall, faced with free-stone, which must be built within a few years in place of the earthen bank which has hitherto been left from motives of economy. The laying out of new streets in the immediate neighbourhood of the cathedral, which has been proposed to be done at the same time, involves the relinquishment of the ground hitherto used as a carpenter's yard for the cathedral; and the great value of the plots of ground, not built on, adjacent to the cathedral, will oppose great difficulties to the acquisition of a carpenter's yard equally well situated.

"As the present time urges on the completion of the cathedral, internally and externally, after a course of years during which the advancement of the building and the collection of funds have kept pace with each other, so also we may look forward to the immediate neighbourhood of the cathedral, according to the long cherished wishes of all friends and promoters of the works, being partially cleared of the unsightly surrounding buildings, through the completion of the standing bridge over the Rhine, and of the buildings connected with it. In consequence of the serious expenditure which must be incurred, during the years 1859—60, in the erection of the *cathedral roof*, and the construction, in iron, of the *central tower*, it must be a principal object with the building committee to procure the means for the unabated advancement of the stonemasons' work; because a partial dismissal of the cathedral stonemasons, skilled in their art by long practice, would exercise a lasting detrimental influ-

ence on the performances of the Cologne building-shed. The construction of the roof must now be taken in hand; and in order to meet these expenses without detracting from the progress of the stone work, an active sympathy on the part of the Cathedral-building Associations is much to be desired.

"After such considerable sums have been devoted to the completion of the cathedral, through the successful exertions of the associations and the liberality of the various industrial companies, the Central Cathedral-building Association confidently request the iron-works of the Rhenish provinces and Westphalia to lend a helping hand to the advancement of the national building, by supplying the iron that will be required at as low a price as possible. The construction of the roof consists throughout of wrought and rolled iron; and this material, which may now be procured at a moderate price, presents moreover, according to an accurate estimate, the advantage of a saving in cost as compared with the scheme of a wooden roof, because the price of the latter material has risen considerably of late. The greater security, however, offered by such a construction in iron, renders the use of that urgently necessary.

"Inseparably connected with the roof, stands the project, approved by a Supreme Cabinet Order of the 4th of April, 1855, of erecting a central tower in metal; its form will be that of a *flèche*, 100 feet high above the roof-principal, and about 360 feet above the ground, with a diameter of 24 feet. The metallic construction is required in consequence of the slight bearing-power of the four great piers at the crossing, which, according to the Report of the Royal Technical Building Deputation, dated 29th June, 1853, was proved to be insufficient for the erection of a massive central tower. In like manner accurate observations made, during the last year, on the displacements that have occurred to the four great piers of the crossing have shown that to load them with a massive structure is altogether unallowable. Even if a permanent condition should be restored through the completion of the vaulting, still we must not attempt to put a greater load upon them, or we shall not be able to ensure their continuing to stand. At the same time this lighter metallic construction is considerably less expensive than one of stone.

"The Cathedral-building Fund owes to the activity and aid of the associations and companies who are working for the completion of Cologne Cathedral, and to some spontaneous gifts, the total contribution of 38,700 thalers, for the past year. With the addition of the yearly State-contribution of 50,000 thalers, and of the Cathedral-revenue and collections, there have been therefore on the whole about 95,000 thalers at disposal for the purposes of the Cathedral-works in 1858. Particular information respecting the application of the money to the various parts of the building will be imparted in the next report, after the 'revision-protocol' is finished.

"(Signed) ZWIRNER,
"Cathedral Architect, &c.

"Cologne, 29th January, 1859."

THE ICONOGRAPHY OF THE CHAPTER-HOUSE, SALISBURY.

BY WILLIAM BURGESS, ESQ.

(Continued from p. 114.)

THE following is a list of this very complete series of sculptures, showing the state of the polychromy, and the extent of their mutilations before the late restoration.

SUBJECTS ROUND ARCADES.

NORTH ARCADE. *Ground, blue.*

<i>Subject.</i>	<i>Traces of Colour.</i>	<i>Observations.</i>	<i>Heads.</i>	<i>Colour.</i>
1. God creates the light, apparently a representation of Chaos, with figure of God.	None.	Almost entirely destroyed.	Broken away.	
2. Creation of the firmament.		Almost entirely destroyed.	Head of man; very short beard; hair confined with small circlet.	On cheeks. The whole affair looks modern.

NORTH-WESTERN ARCADE.¹ *Ground, red.*

1. Creation of the trees.	The earth on which our Lord stands, yellow.	Destroyed.	Destroyed.	Traces of light green on outer mould of the arcade, a lion and a fleur-de-lis, alternate.
2. Creation of the sun and moon.	The sky the ordinary light green, shaded with lake; the earth is yellow, apparently with white high lights and shaded with red.	Very nearly destroyed; but the pose of God excellent.	Female head with wimple and circlet.	Wimple, red; coronet light green; hair yellow; pupils of eyes and eyebrows gray; same diaper to mould.
3. Creation of fishes and birds; the birds are on the right hand of God and the fishes on the left.	Traces of light green near birds, also near fishes; on the latter the green is somewhat darker; trunks of trees yellow.	Destroyed: a part of the sea is cut into the wall with excellent effect.	Male head, hair thrown back and tongue out; very good.	Hair yellow.
4. Creation of beasts on the right hand and of Eve from Adam's side on the left hand of God.	Not many traces of colour, but apparently the same system.	The beasts are a cow and a horse.	Female head with circlet.	Hair yellow; and traces of black lines dividing locks.
5. God rests on the seventh day. The Deity in an aureole, ² a tree on either side. He is blessing the earth.	Interior of aureole, a good decided blue, light green on foliage of one of the trees.	Cloak of God, green; with two black lines on the border; tunic light pink, with black powdering.	Male head, puffing out his right cheek; has hair covered with coil.	Hair yellow; coil, perhaps white.

¹ The whole of the sculptures of the West and North-west Arcades had been so destroyed that little more remained than the silhouettes of the figures; they were consequently reworked altogether.

² Adam has now been inserted on the right hand of our Lord. In the present notice I merely state what was to be seen before the restoration.

³ In Bibl. Reg. 2 B. VII. the Deity is represented in an aureole surrounded by Angels playing instruments of music.

Subject.	Traces of colour.	Observations.	Heads.	Colour.
6. God shows Adam the tree of good and evil; behind Adam is Eve; and behind her another tree, probably the tree of life.	Cloak of God, light green, lined with light pink; between Eve and end of panel there are traces of bunches of leaves on the ground; they have been probably gilt; they cover the whole ground like a powdering. ¹		Male head, drawing up his chin with an expression of disgust.	Traces of light flesh-colour. This is not a good head.
7. Adam and Eve eating of the tree of life; the Serpent and Adam on the right of the tree, also a tree on the right and left.	The trunks of trees are yellow; and the serpent, a light green.		Male head, Phrygian bonnet, screwing up left cheek.	Hair as usual, traces of colour in eyeballs, cap perhaps white.
8. Adam and Eve hide themselves; they perceive their nudity; on the left hand, i. e., nearest the door, God speaks to them from a cloud.	The clouds from which God is issuing are blue, green, and yellow; the earth as usual; the nude parts are treated with a very slight tone of pink upon the stone itself.	The trees grow up and cover their nakedness. Adam and Eve are more perfect than any figures in this arcade.	Head destroyed.	

NORTH ARCADE. *Ground, blue.*

1. The Expulsion.	Angel's wings coloured pink, with feathers marked in black. Angel's garments probably white. The door of Paradise painted on the general ground: it is a yellow colour with black foliated hinges; the part of the doorway through which Adam and Eve are passing is hollowed out from the wall surface, and further on toward the east there has been a tree painted with yellow trunk and green branches with black outline.	Very imperfect: figures all destroyed.	Male head; bald.	All the faces are painted alike with yellow hair, and grey or black eyebrows and pupils.
2. Adam working with a spade; Eve suckling Cain.	Eve's drapery white with blue ornaments; distaff green. Beyond Adam is a thick circular bush painted, beyond that there are traces of another.	Adam destroyed: and Eve nearly so. Eve is only clothed from waist, as also Adam; there are traces of something like a distaff.	Male head, perhaps a monk, making grimaces; no beard.	
3. Sacrifice of Cain and Abel.	Abel's garment green, and the fire red; the two upper clouds yellow, the lower green. Inside of Cain's tunic green; outside probably white or pink; hose red; traces of a painted tree between this and the last group.	The fire has descended on Cain's offering, but has turned against him and burns him. Upper part of both figures destroyed.	Female head; very good: evidently a fine lady.	The bands which go round the chin have, I think, been white; the cloth inclosing the hair, green, with black net. The band round the forehead also white.

¹ Mr. Hudson believed these leaves in the present as well as in several other instances to be the remains of a powdering of pointed quatrefoils, with which the ground was covered, and in his restoration he has accordingly diapered the whole of the backgrounds in this manner. The painted trees of course are an entirely different affair.

<i>Subject.</i>	<i>Traces of Colour.</i>	<i>Observations.</i>	<i>Heads.</i>	<i>Colour.</i>
4. Murder of Abel. ¹	The upper range of clouds are yellow; the next green; and the third light-red, almost pink. Abel's dress green; and traces of red on his hose. Cain has a light-red garment; a red countryman's hat and yellow hair; traces of a painted tree between this and the last group. Sundry lines below the clouds may be trees or forks of fire.	The upper part of Abel destroyed; also the legs, face, and arms of Cain. A hand comes out of the clouds and there is a large tree behind Cain, which is coloured in the usual way. ²	Head of rustic, with country cap; no beard.	The cap is black; but I think it doubtful.
5. God sentences Cain. Abel's blood crying from the earth is represented by Abel buried in it up to his arm-pits praying. ³	God has red outer garments, and a pink under dress. Abel a green dress. Cain has a brownish red lining to upper garment; and his lower one is green. The hair of figures is yellow; and Cain's hat red. A painted tree between this sculpture and the last group, coloured as usual. The nimbus of God was painted.	Arms and faces destroyed, otherwise perfect.	Head of youth, with hair flowing back; he is putting out his tongue. Very good indeed.	
6. God commands Noah to build the Ark; he is at work with an anger.	Blue ground. Noah has a green dress, red hose, and black shoes. God has a flesh-coloured mantle. The Ark has been yellow; and there appears to have been an interior of ditto. This is shown on the wall in a reddish chocolate colour with black lines. The Ark has the figure head of a dog.	In pretty good condition; but the heads and arms mutilated.	Male head with short beard and Phrygian cap.	Cap, red.
7. Noah enters the Ark at one end; and at the other he receives the dove with olive branch; the raven is feeding on the dead bodies. The upper part of the Ark is tenanted with birds and the lower with beasts. The 1st beast is like a giraffe or camel; the 2nd a heifer; the 3rd an ibex; and the 4th a sheep. ⁴	Ground, blue; sea, green with touches of yellow; body of Ark yellow; roof green. The interior where the animals are is black; inside red. Noah in both cases has a green dress, red cap, and red hose.	Very perfect. Dove broken, and parts of dead bodies. Noah's head quite perfect.	Male head with projecting chin; no beard, but marks of bristles.	Cap, green; band, yellow.
8. Noah prunes his vineyard; the vines are trained on a trellis in the Italian fashion.	Noah has a red cap and dress, and black boots. Stalks of vine yellow; leaves green, and grapes red; background blue.	Noah's face is broken.	Head of a nun. In the capital below there is (1) a monkey, and (2) an animal devouring another.	Hood, reddish black; also dress; bands round the neck and forehead have been white.

¹ In 2 B. VII. Cain slays his brother with a jawbone of some animal.

² The hand issuing from the clouds which in No. 1 is extended, here appears, from what remains, to be doubled up, as if in the act of threatening: there is no nimbus in either case.

³ It may probably represent the half-buried body of Abel. In 2 B. VII. a whole compartment is devoted to the subject of Cain burying Abel.

⁴ The Ark is a boat supporting a structure with two tiers of circular arches and an imbricated roof. There is a door-way at either end; one of them has a door with floriated hinges.

NORTH-EAST ARCADE. *The ground of this Arcade is red.*

<i>Subject.</i>	<i>Traces of Colour.</i>	<i>Observations.</i>	<i>Heads.</i>	<i>Colour.</i>
1. The drunkenness of Noah.	Ham's cap is yellow; outer garment green; the inner, probably white; shoes black. The next brother has a blue cloak and flesh-coloured tunic. The 3rd, i.e., the one over Noah, a blue tunic and red cap. Noah, a green tunic; the shoes of all the figures are black.	Head of Ham perfect; the heads of the other two brothers and of Noah broken; also sundry of the arms.	Destroyed.	
2. The building of the Tower of Babel. The tower consists of three stages: the upper one is unfinished. One mason holds a plumb-bob; another carries stone on his head; and a third receives it; another is hewing stone with an axe; and a fifth is carrying something on his head; these two latter have quite disappeared. An inclined plane with pieces across is used instead of a ladder. ¹	The tower is coloured yellow; with the stones marked in white lines. At all events the upper story was so. Cavetto mould green. Inside of embrasures on upper story as well as sides of stones of unfinished work red. The mason with square, has a green tunic, also the one who carries the stone; the one receiving it a light pink tunic with red diaper.	Two of the heads pretty good; the others broken away; and two of the workmen entirely disappeared.	Male head, partially bald; very short curly beard. This is very perfect.	
3. Abraham implores the three Angels to stop with him. He is on one knee, and the Angels are in albe with amice.	Tunic of Abraham, green; the cloak, flesh coloured. 1st Angel has probably had a white tunic with red diaper; 2nd, flesh colour; and 3rd, green; traces of blue on the wings.	Abraham's head and hands gone; the hands of Angels are mutilated, as also their faces: otherwise quite perfect.	A queen with crown.	
4. Abraham waits on the Angels at table; Sarah laughs from behind the door of the house. One Angel has overturned his cup, and talks with his companion: the first one talks with Abraham; he has his hand on a fish.	Abraham, a green tunic, red cap, and white napkin; the roof of the house is green. Sarah, a light pink garment. 1st Angel, blue tunic and green wings; 2nd Angel, green tunic; and 3rd, white, or light red. Table, green; and cloth, white.	Very perfect; Abraham's hand gone, also those of the Angels. The faces of Abraham and of the Angel with whom he is conversing are mutilated; the other two perfect.	Male, youthful head, with short, curly hair.	
5. Destruction of Sodom and Gomorrah, represented by numerous buildings pell mell falling upon two people, one of whom is half buried in the ground.	Roofs of the buildings and the cavetto, green; very slight marks of green on some of the buildings, especially in the long triplet of one of them. The figures, both green dresses.	Quite perfect, except the noses of the figures.	Male head, with short beard, and coil tied under his chin. The stone is much decayed.	The coil may have been white, or black.
6. Lot departs from Sodom with his two daughters. His wife is turned into a pillar of salt.	Pillar of salt, white. 1st daughter, green tunic and white veil; 2nd daughter, doubtful—perhaps yellow, or white. Lot's dress is green, with a red cap.	Very perfect, except Lot's face and right hand, and 2nd daughter's two hands.	Male head, short beard and close fitting cap. Very good.	The cap may have been white, or black.

¹ The inclined planes are still used in Constantinople instead of ladders.

<i>Subject.</i>	<i>Traces of Colour.</i>	<i>Observations.</i>	<i>Heads.</i>	<i>Colour.</i>
7. Abraham leading the ass, which is loaded with wood. Isaac is on its back.	The ass is yellow, the tunic of Isaac blue, and Abraham's green.	Abraham's head and arms gone; also Isaac's face: otherwise quite perfect.	Youthful monk's head. Very good indeed.	
8. Abraham about to slay his son, an Angel and a ram.	The Angel had probably a green dress; Abraham a green cloak, a blue under-garment, and black shoes.	Very imperfect; the only perfect part is the lower part of Abraham.	Female head, with long flowing hair.	

EAST ARCADE. *The ground of this arcade is blue.*

1. Blessing of Jacob; Rebecca is listening at the door.	Cavetto and head of building above the door, green. Rebecca's tunic green, and cloak red. Jacob's tunic white, or light yellow, with blue diaper. Counterpane, green. Traces of blue on the tunic of Isaac; and the drapery at the head of the bed red.	Rebecca's left arm perfect; all the heads and other arms broken: otherwise perfect.	Broken.	Traces of a red head-dress.
2. Blessing of Esau—he is turning away his head, and holding his dish with food untouched. There is no Rebecca here.	Esau, green tunic; counterpane, yellow; and the drapery at the head of the bed, red. The trefolled head of the door, green; the interior jamb of ditto, dark red. The tunic of Isaac, light red; pillow, green.	Heads and arms of both figures broken: otherwise perfect.	Male, with hood, short beard, and moustache. Very good indeed.	The hood has been green.
3. Rebecca sends Jacob to Padan-Aram.	The house coloured as usual. Rebecca, a green tunic. Jacob's tunic has probably been red; it is now light red: the sack, yellow, and the tree as usual. There are traces of green and red between this and the last group.	Both heads gone, as well as Jacob's right hand: otherwise perfect.	Male head, with circlet round flowing hair, beard shaved.	
4. Jacob takes the top off the well, to give water to Rachel's cattle. She points to the house. One beast is a camel: there are also two oxen and an ass which Rachel holds by a bridle. The camel has two very small humps, and he is no larger than the other animals.	Jacob has a red tunic, green wallet, and belt; and Rachel, a green dress. The house has a green cupola, with, I think, black marks for tiles. The ass is yellow, and the bridle blue. Rachel has flowing hair.	Both heads broken, and one of Rachel's arms; also the camel's head: otherwise the compartment is perfect. The figure of Jacob is very good.	A head forming three faces, short beards.	
5. Rachel brings Jacob to her father.	Rachel has had, I think, a white dress. Jacob's tunic, red, with green hose and green wallet. Laban, green tunic, with red hose. The house contains no trace of colour. Behind Rachel the background has certainly been powdered with leaves.	All three of the heads gone, and Jacob and Laban's hands and arms: otherwise perfect.	Crowned male head, flowing hair, no beard.	

Subject.	Traces of Colour.	Observations.	Heads.	Colour.
6. Jacob talks with the Angel; two other Angels near: i.e., he sees the host of heaven; the clouds descend almost like a ladder; two Angels are in them.	Jacob's tunic, green; 1st Angel's, light red; 2nd ditto, green; 3rd ditto, perhaps white; traces of red in the clouds.	Much mutilated; no part perfect.	Male head, long ringlets, no beard, smiling. By no means good.	
7. The Angel touches Jacob upon the sinew of his thigh with a stick.	The dress of the Angel white or yellow; wings, green. Jacob has a staff—his dress has probably been light red; trees, as usual.	The head and shoulders of both figures much mutilated.	Male head, with short beard.	
8. Meeting of Esau and Jacob, Leah and Rachel behind with the sheep. The first wife has a wimple, and the second the same head-dress as the third head of the north arcade.	1st wife has perhaps white dress; the next, green. Jacob's dress, uncertain, probably some light colour; hosen, green. Esau, no colour; trace of a leaf behind Esau.		Head of a priest, with short curls.	

SOUTH-EAST ARCADE. *A red ground to this arcade.*

1. Joseph's dream: he is lying down. His wheat-sheaf is on the top of a hill; the others on either side. On each side of his own is the sun and moon; dexter, the sun, and sinister, the moon.	Joseph has a green tunic, but it may have been blue. The clouds on which the moon rests have been blue, shaded with yellow.	Perfect, except Joseph's head and left hand.	Broken.	
2. Joseph telling his dream to his father and mother, and his brethren. ¹	1st house, i.e. dexter, green; cavetto, as usual. 2nd house has green splay, instead of cavetto. Insides of embrasures, red. Joseph, green tunic; and Jacob, a blue ditto; underside of chair, black. 1st brother, light red; next, white; and little one in corner, red tunics.	Quite perfect, with the exception of Joseph's head, and lady's face, the arms and elbows of Jacob, as well as those of Joseph, are now destroyed.	Male bearded head, with good hair. Very good.	
3. There are three subjects here:—1st, Joseph on his arrival, with a sack hung on a stick over his shoulder, a package in his left hand, and a wallet hung over his left shoulder, seized by one of his brothers; 2nd, he is put in the well, head downward; and 3rd, a kid is having its throat cut over Joseph's garment. ²	1st, Joseph, blue tunic, yellow sack, and green wallet; package in hand, yellow; brother, light-coloured tunic, lined with green. 2nd, Joseph, blue tunic; brother, yellow, or perhaps red ditto; well, yellow. 3rd, brother holding Joseph's coat, a green tunic, the coat white; the brother holding kid, green hose. This tunic is doubtful.	All the heads gone, except the brother in No. 1, which is mutilated; the arms deficient in 1st group, and one arm of the kid-slayer in No. 3.	Broken.	

¹ In 2 B. VII., there is also a lady seated by the side of Jacob.

² 3 B. VII. has also this subject divided into three groups: in the first the brethren seize Joseph; in the second, they beat him, and take off his coat; and in the third, put him into the well, but not with his head downwards.

<i>Subject.</i>	<i>Traces of Colour.</i>	<i>Observations.</i>	<i>Heads.</i>	<i>Colours.</i>
4. This is in two groups:—1st, the seneschal is paying the price; 2nd, the seneschal on horseback, with Joseph behind him. ¹ This latter is the subject of our illustration.	1st figure (seneschal), yellow tunic, lined with green, light red hose. 2nd, brother, light vermilion dress, lined with green; black hose. 2nd seneschal in green tunic and hood. Joseph, white. Arson of saddle painted black; horse, brown—traces of blue on it, probably the shading for a white horse.	All the heads are gone, besides other mutilations.	Male head, short beard, a bandage round forehead tied on left side. I suspect this head is meant for that of a Saracen.	I think the bandage has been white; there are traces of blue on the hair.
5. The brothers bring back the coat: two houses are represented here. A woman is behind Jacob.	1st house, green, and bead black, walls white, scored with dark black lines, shaded green at bottom and yellow at top. The roof has been white, shaded with blue; dormer gable, black. 2nd house, mould of arch, green; soffit and inside of house, black; cavetto, green; and inside of embrasures, red. Jacob, blue tunic; chair at back, yellow, with half-inch green border. Leah, white dress, with two black lines round the neck; band of head-dress going round the chin, blue. 1st brother, i. e., dexter, green tunic; 2nd, yellow, or light red dress, very doubtful; 3rd, also doubtful, perhaps green: the two first have black hose.	All the heads are gone, except Leah's, which is defaced; a good many hands and legs off.	Broken.	
6. Pharaoh seated, gives a stick into Joseph's hand; Joseph clasps the King's right hand with his own. Behind him is the seneschal, ² who has the same hood as in No. 4, but thrown back.	Merchant, green tunic and hood, and black hose. Joseph's tunic, yellow; Pharaoh's, blue; drapery of seat, white; sept, green; circlet of Pharaoh's head, yellow, with pattern in red; the castle as usual; cavetto, green; walls, shaded green below, yellow above, and white in the middle.	Pharaoh's arm and all the heads broken: other wise perfect.	Male head, short beard, curly hair, and cap.	The hair of this head has certainly been gilt, on a yellow ground.
7. Temptation of Joseph: Pharaoh's wife holds the counterpane of the bed; Joseph turns his back on her, she catches hold of his mantle. ³	Joseph, blue tunic, green mantle, and black hose. The lady has perhaps a white tunic. The counterpane appears to have been originally green, and then re-painted with blue and white.	A good deal mutilated; the breast of the lady, both heads, and one of Joseph's arms gone.	Broken.	
8. Joseph accused: a seated figure of Pharaoh, with one leg over the other; the Queen with her knees bent, and Joseph turning away with outstretched arms.	A blue garment and yellow cloak. Queen, white tunic, with reddish brown lozenge-shape diaper; cloak, green, with similar diaper. Joseph, a green tunic.	All the heads and nearly all the arms destroyed.	Destroyed.	

¹ 2 B. VII. "Ici est Joseph vendu a seneschal de Egypte." "Coment le seneschal de Egypt amene Joseph au roy de Egypte."

² 2 B. VII. "Ici est Joseph presente au Roy de Egypte par soun seneschal q li achara."

³ 2 B. VII. "Ici la Rayne requert Joseph estre soun ami."

SOUTH ARCADE. Ground, blue.

There is less colour on this than on any of the others. The reason is, that the majority have been cast, and that from some reason they are much damper.

<i>Subject.</i>	<i>Traces of Colour.</i>	<i>Observations.</i>	<i>Heads.</i>	<i>Colour.</i>
1. Joseph is put into prison; he has fetters on his legs; inside are the butler and baker.	Prison as usual. I suspect the bead below has been gilt; the keeper has, I think, had a white tunic, with black lines round neck; Joseph, a green tunic,—his hands are clasped. The interior of the prison is red: no colour remains on other figures.	All the heads are broken, besides other damage.	Female head, with hair, in a cloth, which has the ends brought over on top.	
2. This is two groups:—1st, the baker is hung; his hands are tied behind him; round his waist is a pair of drawers turned down at top over girdle; from the latter hangs his purse; beside him is his peel upright with a loaf of bread on it; there was a bandage over his eyes. 2nd, the butler on his knees presents Pharaoh with the cup.	I can detect no colour on this group, either on culprit or executioner. Butler, a green dress; Pharaoh's, gold or yellow; drapery of throne, green.	Heads and arms of these subjects all more or less destroyed and mutilated, otherwise very perfect.	Male head, with a short beard.	
3. Pharaoh in the middle asleep; on one side (dexter) the seven good and seven bad ears of corn; on the sinister side, the lean kine eating the fat.	Counterpane of Pharaoh, red, lined with green, the tunic probably yellow; the spaces between cattle, black or red.	Quite perfect.	Child's head, long straight hair, no beard, and laughing expression.	
4. Two figures seated on a bench talking to one another, a third standing lifts up his hands—probably Pharaoh consulting with a magician, and the butler confessing his ingratitude.	1st figure (dexter) white or yellow tunic; 2nd, red or yellow; ditto green hose and black shoes; 3rd, green tunic.	Heads; breast of 1st figure, and most of arms destroyed.	Youth's head, with long curly hair, and crown of laurel.	
5. Two groups here:—1st, Joseph is delivered from prison; he has the fetters still; the cup-bearer lifts up his left hand. 2nd, Joseph kneels before Pharaoh, who presents him with a rod or sceptre.	1st, the prison as usual, chamfer of arch, green; interior, red. Joseph, a green tunic; the cup-bearer, probably white, lined with green, and red hose. 2nd, Joseph, green tunic; Pharaoh, red or yellow dress and green hose. Panels of chair, green, with red borders. The ground of arcade between Joseph and Pharaoh becomes green; the inside of Pharaoh's cloak is painted white on the ground.	The heads are all mutilated; but that of Pharaoh is the most perfect; several of the arms are also gone.	Male head, bald, long hair, and beard.	

<i>Subject.</i>	<i>Traces of Colour.</i>	<i>Observations.</i>	<i>Heads.</i>	<i>Colour.</i>
6. Joseph seated, with sceptre in hand, presiding over the threshing of the corn; one man is threshing the corn, and the other throws straw into the Nile. ¹	The Nile, green; the labourer has a green tunic; and the thresher, white; Joseph's very doubtful; lash of flail, red or gold.	Heads mutilated; right hand of Joseph, and object at head of Nile destroyed—otherwise, pretty perfect.	Youth's head, long hair, ending in curls; fillet round head.	
7. Here are two groups: 1st, the brothers bring an ass with a sack on its back; one is holding open another sack, into which corn is being poured. 2nd, one of them is on his knees before a seated figure of Joseph.	The Ass has been yellow; the 2nd figure opposite sack, green tunic, as also the one holding sack; the hosen are black; the kneeling brother has a green tunic;—as to Joseph, it is impossible to say.	All the heads except one are gone, otherwise it is tolerably perfect; Joseph's hand destroyed; and kneeling figure's arms.	Monk's head, with hood, partly covering ditto.	
8. Two groups:—1st, the presentation of Benjamin to Joseph; 2nd, the cup is put into his sack.	Inside of Joseph's robe, green; Benjamin's tunic, green; figure putting cup into sack, green; cup, gold.	Three of heads gone: otherwise pretty perfect.	Male head, with coif; a slit in the right side of ditto; hair flowing out.	Eyelashes, reddish brown; outer circle of pupil, light blue; shoulders, red.

SOUTH-WEST ARCADE.

This should be red ground, but it has nearly disappeared, if not quite.

1. The cup found in Benjamin's sack; Joseph is seated.	1st figure (dexter) green tunic, with red diaper. 2nd, red or gold tunic, (Benjamin's.) 3rd, (a Servant,) white tunic; Joseph has blue tunic, with red inside; a green splay to seat.	Heads of Joseph and servant gone: otherwise quite perfect.	Male head of a beardless priest.	Line of eyelids marked with a reddish brown line.
2. Two groups:—1st, four of brethren on their knees before Joseph, who is seated as usual; 2nd, Joseph is falling on Benjamin's neck. N.B. he has more the look of strangling him.	1st brother (dexter), green tunic. 2nd and 3rd doubtful; Joseph, blue tunic; a gold staff, and green seat, with gold cavetto. 2nd group, Benjamin, gold or red dress, and black hosen. Joseph, doubtful.	All the heads, and a great many of the arms destroyed.	Male head, bald, with a very short beard.	
3. Jacob and his family, including his wife, going into Egypt on foot; Judah sent on before. ²	1st figure, green tunic. 2nd, green cap; tunic, doubtful; black hose; the Lady has a wimple: I think she has had a green cloak. 4th, green cap; tunic, doubtful. 5th, Jacob, doubtful; Judah has a green tunic; there are marks of leaves on the ground beyond; as in other panels.	This is a very good group; only 4th figure's head is perfect; one of Jacob's hands, and one of lady's mutilated.	Male head, a very short beard, and coarse hair coming over forehead.	

¹ 2 B. VII. Joseph communicates the intelligence that there is corn in Egypt by throwing straw upon the river, which is thus conveyed to the father, "com il est en soun chastel."

² 2 B. VII. A lady is also represented in this subject: "Ic'j est Jacob e sa femme amenee en Egypte a Joseph lur fitz."

<i>Subject.</i>	<i>Traces of Colour.</i>	<i>Observations.</i>	<i>Heads.</i>	<i>Colour.</i>
4. The whole family (one lady, Jacob, and eleven of brethren) on their knees, with clasped hands, before a seated figure—probably Pharaoh. ¹	1st figure, doubtful; 2nd, green tunic; 3rd, doubtful; 4th, green tunic; all the rest, doubtful. Of the upper heads of all, 1st has green cap, and 2nd the same, 3rd yellow.	This is in bad condition, from green streaks of rain; and it has been cast. This applies to the whole of the two last arcades.—Faces are all mutilated: otherwise it is tolerably perfect.	Male head, and curly hair, beard, and a fillet round head.	
5. This subject is very doubtful. It probably represents Joseph embracing his family, and assuring them of his protection after Jacob's death. The 1st figure has clasped hands; 2nd, a lady, ditto; 3rd appears to embrace the centre figure, who puts one arm round the waist of No. 3, and extends his left arm to a mutilated figure much smaller than the rest.	Traces of blue on tunic of central figure.	All the heads and arms destroyed or mutilated. Stone generally in bad state, from the damp.	Male head, fat face, and short curly hair, no beard.	
6. Moses and the burning bush; he is kneeling with bare feet. A figure of God.	No apparent colour.	Upper part of Moses destroyed—and the whole of the figure of God.	Male head, flowing hair, along beard, and a cap.	
7. Passage of the Red Sea.	No apparent colour.	Good spirited group: heads destroyed or mutilated.	Male head, a quantity of bushy hair turned back, no beard.	
8. Destruction of Pharaoh and his hosts: armed figures—with shields and banners in a carriage. ²	No colour. Green with damp.	Heads of men and horses, mutilated: otherwise perfect.	Male face, with unbuckled hood, beard shaven.	Hood, green. This is a good head.

SOUTH OF WEST DOORWAY. *Ground, Blue.*

1. Moses strikes the rock.	Moses, yellow tunic.	Both of these groups were entirely destroyed.	Female head, with the hair in cloth, and a circlet above.	
2. God gives the Law to Moses.	1st figure, green.		Female head, flowing hair, and circlet. Above, something crimped, covering top of head.	

¹ This subject has been restored as the brethren imploring Joseph not to take vengeance on them after Jacob's death; but in that case there would be only eleven male figures, not twelve.

² One of the Knights has a kite-shaped shield.

It will be seen that several of the groups in the history of Joseph exhibit a very considerable deviation from the Scripture narrative ; and as it happened to fall to my lot to give directions to Mr. Philip, the sculptor, respecting the restoration of this portion of the work, I was at first very considerably puzzled ; but remembering how Henry III. directed his book of the Gestes of the kings of Antioch to be furnished to the artists employed on his chamber in the Tower for the purpose of guiding them in their work, it struck me that probably the same system had been carried out in the present instance, and that some contemporary illuminated MSS. might throw a little light upon the subject. Accordingly I went to the British Museum and examined Cotton, 2 B vii., commonly known as Queen Mary's Psalter. In the wonderful set of drawings it contains of the Bible History, I found the same variations regarding the story of Joseph, as in the sculptures at Salisbury. One group indeed, the Seneschal of the King of Egypt, with Joseph seated behind him, is identical both in the MS.¹ and in the sculpture. It should also be observed that the MS. is English art, and not many years later in date than the Salisbury sculptures. But how to explain variations from the Scripture, such as these ? Joseph is sold to the Seneschal of the King of Egypt, not to the Ishmaelites ; the Seneschal presents him to Pharaoh ; he is tempted by Pharaoh's Queen, not by Potiphar's wife ; and he lets his family know there is corn in Egypt by throwing straw on the Nile, which flows past the castle of his father, &c. It would be a curious fact to ascertain the origin of all these variations ; I have searched in vain in the Apocryphal work of the second century, called the Testaments of the Twelve Patriarchs,² which Matthew Paris tells us was translated in his time by Robert Grosseteste, Bishop of Lincoln.³ There indeed Joseph does enter very largely into the details of this portion of his life for the purpose of exhorting his hearers to the practice of chastity and fraternal love ; but he is sold to the Ishmaelites who, after leaving him in charge of a merchant, eventually resell him to Potiphar, while it is Potiphar's wife Memphitica, not the Queen of Egypt, who persecutes him with her solicitations during seven long years, who mixes love potions in his food, who offers even to break her idols, and finally threatens to kill herself. There is, likewise, no mention of throwing the straw on the river. Fabricius also gives another apocryphal narrative, which relates the manner in which Joseph during the first year of plenty married the beautiful *Aseneth*, daughter of Potipher,⁴ the priest of the sun. The story, which reads very like the legend of S. Barbara, except that everybody is made happy at the end, gives us most minute

¹ Mr. Westlake is now publishing fac similes of this MS. Unfortunately the work is in lithography, and as but few copies (150) are being printed, and the stone rubbed down afterwards, the work is likely soon to be very scarce. The MS. was most useful in supplying any defective portions of the sculptures, particularly in the costume.

² See Fabricius, *Pseudo-Graphia Veteris Testamenti*, 8vo. Ham. 1713-1723, vol. ii.

³ See Matthew Paris, sub anno 1252. Master John, of Basingstoke, archdeacon of Leicester, heard of the work while at Athens, and upon his information Grosseteste sent for it and made the translation.

⁴ It is a disputed point as to whether this was Joseph's old master, or a totally different person.



Sahlbury

2.6.vii



details concerning the lady and the wondrous tower in which she had lived all her life, but contains nothing relating to the points under consideration.

I next tried the *Speculum Historiale* of Vincent de Beauvais, who wrote at the time Salisbury was in progress of construction, but he cuts the matter very short, by referring us to the Scripture narrative for all the particulars beyond the bare outline of the facts, and devotes one or two chapters to the story of *Aseneth*.

My own suspicion concerning these variations is that they must be sought for in some contemporary author who made the story of Joseph into a sort of romance, adapting and altering the incidents to the manners of his time; and we should also remember that Froissart is more than suspected of embellishing his history in a similar manner.

THE POLYCHROMY.

Two systems of Polychromy obtained during the middle ages; viz. 1. where the whole building was elaborately coloured. This was used only for small buildings. 2. Where the roof and walls were sparingly decorated; the principal amount of colour being retained in the arcade running round the edifice.

S. Stephen's chapel, Westminster, (now destroyed); the Sainte Chapelle, at Paris, and the church at Assisi, in Italy, are examples of the former, while the Chapter House, at Ely, (commonly called the Lady Chapel,) and that at Salisbury, among many others, illustrate the latter.

The colour began with the tile pavement, which was divided from the walls by the white colour of the stone benches. Then came the arcade richly coloured, the Purbeck columns dividing a series of curtains painted upon the walls. The colours of these last are very doubtful; but the most probable supposition, and that most borne out by existing remains, would be to suppose them to have been pink, diapered, edged with yellow, and lined with green. The caps of columns are gold, pricked out with colour. The abaci are in Purbeck marble. The colours of the mouldings of the arcades are counter-changed in each bay.¹ The principal ones were powdered with various patterns, such as lions, fleur-de-lys, the heraldic cinquefoil, &c. The space within the arches had the name of the prebend inscribed in a square frame within a circle, while the spandrels were filled in with the polychromed sculptures above-mentioned. It will be perceived that the greatest amount of colour is in the arcade; from this it is carried up to the groining by means of (1) the coloured parts of the grisaille glass; (2) the Purbeck shafts of the mullions and jambs; and (3) a red fillet on the principal mouldings.

The ribs of the vaulting have their mouldings divided by red hollows and fillets; and a nebulé ornament of the same colour occurs at the sides.

¹ I should remark that every particle of gilding in the arcade had been systematically scraped off, so much so, that one of the principal mouldings in every niche presented no colour at all, except one or two minute spots of a murrey colour. Mr. Hudson, who has so ably executed the polychrome, has restored these mouldings in murrey. My own opinion is, that they have been gilt, for surely there could have been no object in scraping off this colour more than any other.

The main body of the vaulting is covered with red lines, not unlike an imitation of stone work.¹ The bosses are gilt, relieved with red, and on each of the three sides is painted a mass of green and yellow foliage on a triangular dark-red ground. Mr. Hudson has used portions of blue in his restoration of these parts, as he found that colour in the same position in the vestibule, but I was not successful in finding any blue when I coloured the tracings before the vaulting was scraped. The colouring of the vestibule has been almost a fac simile of the Chapter House, except that the painted foliage at the wall ribs is in red and green on a yellow ground. The tile pavement of the main building is divided into compartments by black borders running to the centre of each bay; these compartments are again subdivided by black tiles into narrow parallel spaces, and these again into lozenges squared in by the same means. The great majority of the tiles are made of the common red brick earth with an incised pattern, which was filled in with a yellow clay; the whole was then burnt, and afterwards glazed with a yellow glaze; the black tiles being simply the red clay over burned. The bosses being, but with one exception, composed of foliage and chimerical animals, offer nothing worthy of remark, except that to the north of the west doorway; each of the three divisions into which it is separated by the ribs is occupied by a grotesque group of figures relating, I suspect, to some guild or trade who probably contributed to the building; these are respectively the armourers, musicians, and the apothecaries. The figures, although similar in style to those below, exhibit a vast difference in their execution, inasmuch as every feature is marked and distorted in the strongest manner. Indeed, concerning one group, (viz., the musicians,) the less said the better, for the artist has by no means confined himself within the bounds of decency.

The last thing to be noticed is the sculpture between the bases of the small columns of the central pillar. The restoration of this part must be considered as a guess, for the upper half of all these groups was completely destroyed. Judging from the frequent remains of an animal with a bushy tail, the artist would appear to have had the intention of illustrating the popular romance of Reynard the Fox, or perhaps some of *Æsop's* fables; but I rather incline to the former opinion.

- 1, the fox disputes with the wolf.
- 2, he defies the wolf.
- 3, he fights the wolf.
- 4, is a cow.
- 5, the fox visits the lion, who is sick in bed.
- 6, the fox makes the wolf run away.
- 7, is a dragon.
- 8, is a lion.

The Dean and Chapter, having had the good taste to preserve the old cap and base in the cloisters, any one will be enabled to judge for himself what amount of authority there is for these restorations.

W. BURGESS.

¹ This in reality must be considered as a species of diaper, for although in its simplest form it resembles stone, yet it bears but little resemblance to it in its other varieties.

MR. JEBB'S CATALOGUE OF ANCIENT CHOIR-BOOKS AT
S. PETER'S COLLEGE, CAMBRIDGE.

No. I.

Index to Church of England Services and Anthems, of the time preceding the Great Rebellion, with a few compositions anterior to the Reformation, contained in part-books belonging to the Library of Peterhouse, Cambridge.

PREFACE.

THIS valuable collection, one of the fullest of the kind which has yet been discovered, possesses a peculiar interest, as illustrating the full choral service of the earlier part of the seventeenth century.

It contains two distinct sets of part-books, neither of which is perfect. The first set consists of four volumes in small folio; viz., the part-books of the *Medius Cantoris*, *Contra Tenor Decani*, *Bassus Decani*, and *Bassus Cantoris*. The binding is apparently of the age of King Charles I., of black leather, much worn, with the college arms and the designation of the several parts stamped on the upper cover of each volume. The second set is more complete, as it consists of seven volumes; viz. the part-books of the *Medius*, *Tenor*, and *Bassus*, for each side, and the *Contra Tenor Decani*. These volumes are of the same size as those of the first set, but in more modern binding, probably of the last century, in rough calf, with the college arms on the upper cover of each volume, and in tolerably good condition. The cover, however, of the *Bassus Cantoris* has been torn off. Each set was probably made up into volumes, and indexed, much about the same time, it would seem not long before the Great Rebellion; though the second set was afterwards rebound. While the handwriting and notation of some of the earlier pieces are older than the Reformation, none are of a later date than the period just mentioned. Both sets are evidently collections, partly of loose scraps and partly of older fasciculi or volumes; as appears from the different sizes and qualities of the paper, and from the erasures of former paginations or foliations in several places. The commencing leaves of the second set (which precede the regular foliation) belong to one of these older collections. An index is prefixed to each volume, for the most part in the same handwriting, and evidently made before the contents were completed. The arrangement of these indexes is very systematic, as will presently be shown; but they are defective and incorrect. It appears from some memoranda, in handwriting of the last century, and lying loose in several of the volumes, that the writer had begun a new index. These are found only in the *Medius Cantoris*, both the *Tenors* and the *Bassus Cantoris* part-books. In the same handwriting there are a few erroneous designations prefixed to some of the compositions, the authors of which are not named in all of the part-books.

It will sufficiently appear from the following index, that not a few

compositions of our distinguished masters, hitherto all but unknown, and some not yet discovered elsewhere, are extant here.

After a very careful examination, the compiler thinks it clear that the collection was completed and put into shape while Dr. Cosin, the celebrated Bishop of Durham, was Master of Peterhouse, for the following reasons :—

1. An English Litany, by Molle, and a Latin Litany, by Dr. Child, were composed at Dr. Cosin's request, one of these while he was Vice-chancellor; as appears by the evidence of these volumes.

2. Accompanying this collection is a fine copy of the black-letter folio Prayer Book, printed by Barker in 1634,—the very year when Dr. Cosin entered upon his Mastership. This volume is interleaved with music paper in the places where the usages of the full choral service would so require; and it contains selections from pieces in the part-books, and has one of the above-mentioned notices of Dr. Cosin's superintendence. It seems not improbable that this eminent man, on his accession to the Mastership, carried on that work of adorning his chapel which his predecessor, Bishop Wren, had so nobly begun, and intended this volume to be one of a set which should present a model form of choral service for his college.

At the same time it is doubtful whether this book was ever actually used in the service of the chapel. It contains the *Medius Decani* part only; and it does not appear that books for the rest of the set were ever furnished. There are some portions evidently unfinished; and there are glaring errors in the wording of the *Sursum Corda* and *Sanctus*,¹ which a ritualist so eminent as Dr. Cosin would surely never have allowed, had the volume been submitted to his final revision, or brought into use.

3. The compositions in these volumes consist not only of pieces by the principal musicians then at Cambridge and Ely, (as Loosemore, Ramsey, Molle, and Amner,) but by others connected with the cathedrals of which Dr. Cosin was a member, namely, Durham and Peterborough.

4. It seems very probable that a choral service had been used both before and ever since the Reformation in the neighbouring church of Little S. Mary, which the society of Peterhouse employed as their chapel till 1632; and that some of the older Latin documents belonged to its choir, particularly the four part-books of unreformed services, &c., still belonging to the society, and to be noticed presently in the second index. But whether the choir was kept up continuously after the Reformation or not, at all events it would seem to have been at least reinforced on the building of the chapel in 1632, under the auspices of Bishop Wren, then Master; and it is probable that he and Bishop Cosin encouraged the collection of materials for the service from the contemporary composers at Cambridge, and from other sources. This notion is consistent with a passage in "Fuller's History of the University of Cambridge," under the date of 1633—4: "Now began the University to be much beautified in buildings, every college either

¹ Viz., "It is very meet and right so to do:" "LORD GOD of Sabaoth:" "full of the majesty of Thy glory;" "glory be to Thee, O LORD, in the highest."

casting its skin, with the snake, or recovering its bill, like the eagle; having their courts, or at least their fronts and gate-houses, repaired and adorned. But the greatest alteration was in their chapels, most of them being graced with the accession of organs." And we know that Bishop Cosin was a great promoter of the choral service at Durham.

If this view be correct, then the black letter Prayer Book above-mentioned may be considered as a guide to the idea which an accomplished ritualist like Dr. Cosin entertained as to the requirements of the full choral service. This book contains a duplicate, so far as it goes, of the *Medius Decani* part, belonging to the second set. (One or two pieces, however, are not extant in the latter.) It has the *Preces*, (as the versicles and responses before the Psalms are technically called,) by various composers, in several sets; the celebrated service in F by Gibbons, for Morning and Evening Prayer, comprehending the Venite, as was customary in the older services; several sets of Responses (after the Creed,) and three Litanies; the Kyrie and Creed in F by Gibbons; a Sanctus, with the preceding versicles, or *Sursum Corda*, probably by Amner; and a Gloria in Excelsis, by Amner. It is to be remarked, that a blank music-leaf is inserted at the Offertory, which was probably intended to be filled up, as we find an Offertory sentence sometimes set to music in old books; in "Day's Morning and Evening Prayer," (1560 and 1565,) for example. At the end of the volume is a Latin translation of the Morning and Evening Service, (but not of the Communion, Litany, or Psalter,) interleaved with blank music-paper. From this it appears that the Latin service was occasionally used in the college. There are also two Latin Litanies, by Molle and Loosemore; and the former is expressly designated, *Pro Coll. Sti. Petri*. The version used for these Litanies differs from that still employed at S. Mary's, Christ Church, Oxford, from that daily repeated at the Sessions of the Convocation of the Province of Canterbury, and from those in the published translations of the Prayer Book. But nothing of this version has yet been discovered beyond what can be collected from the suffrages in these musical adaptations; as the words of the Litany are not given at full length. The translations also of the Matins and Evensong differ from any now extant.

Mr. Clay, in his learned edition of the Liturgies, &c., set forth in the reign of Queen Elizabeth (Parker Soc. Publ. 1847), remarks that the Latin Prayer Book of Queen Elizabeth (1560) "was not received everywhere with equal favour and respect. Strype, under the year 1568, (Parker, p. 269,) tells us, that 'most of the colleges' in Cambridge would not tolerate it, as being the *Pope's dreggs*; and even that 'some Fellows of Benet College went contemptuously from the Latin prayers, the Master being the minister then that read the same.'"

Whether that antipathy was confined to the particular version here spoken of, or extended to the usage of the Latin language, is not clear. If the former, this may be the reason for the adoption of an independent version at Cambridge.

The few Latin services in the part-books consist of the Te Deum, Jubilate, and (in one instance only) of the Kyrie and Creed. There

are no evening services set to music; whence it may be inferred that Latin was used occasionally only. But the same remark is applicable to at least one of these (Dr. Child's) which was made with respect to the black-letter Prayer Book. It is difficult to believe that the gross mistakes as to quantity which exist in that service would have been tolerated by a learned society. The probability is, therefore, that this particular service was never actually revised or performed, and that its use was prevented by the troubles which fell upon the Church shortly after its composition.

This Latin Te Deum by Dr. Child was composed for the *Right Worshipful Dr. Cosin*. If this designation points to his Vice-chancellorship, its date was 1639. Perhaps it was connected with some solemn service at St. Mary's. It may be observed, that as there are in the collection Latin Litanies by Ramsey, Organist of Trinity, by Loosemore, Organist of King's, and by Molle, who seems to have been connected with Peterhouse, these Litanies were probably used occasionally in the respective colleges of the composers; and if so, it may be reasonably inferred that the Litanies used before the university were not less solemnly performed, but were sung in Latin, as is still the usage at Oxford, before every term.

As to the English services, those for the evening are more numerous than for the morning. This may be accounted for by supposing, either that the choral service was then, as now at Trinity College, confined to surplice times, and thus the evening choral occasions would be nearly twice as frequent as the morning, or that the Matins on week-days were more simply performed than the Evensong.

The hand writing of the pieces is very various. In the black letter Prayer Book the music is written in very remarkable characters, found also in some instances in the part-books, and in other MSS. of the seventeenth century, the notes being of a rhomboidal form, very bold and distinct. The words are written cursively, while in the part-books they are often in Gothic or Old English letters. All the parts of each composition are generally the work of the same scribe. Those of Bird, Tallis, and Taverner, appear to be contemporaneous with their authors; that of the latter, especially, is identical with what occurs in the Latin part-books which form the subject of the second Index here.

Several of the MSS. appear to be autographs: especially the compositions of John Amner, Organist of Ely, which are written for the most part with great clearness; the words in a fair Italian hand. His name *Jo. Amner*, generally either precedes or follows. Those of Loosemore, Ramsey, and Wilson, have also, for the most part, the signature, probably autograph, of their respective authors. The same may be remarked, in a few instances specified in the Index, of Batten, Child, Strogers, &c.

In the original Indexes, the pieces are methodically distributed under distinct heads, thus:

1. *Ad Domine labia*, i.e. the Preces before the Psalms.
2. *Psalmi festuales*, or the Psalms arranged like Canticles, such as

we find in many of the older Services, used on great festivals; a feature now obsolete.

3. *The Venite exultemus*, arranged as the Canticles, to which the preceding remark is also applicable.

4. *Ad Dominus vobiscum*, or the Responses after the Creed.

5. *Litanie*, English and Latin.

6. *Full Services*, subdivided into three heads of

(1.) *Ad Matutinas* :

(2.) *Ad Officium Altaris*, i.e. Kyries and Creeds; including also, in a few instances, the Glory before the Gospel, and an offertory sentence: and

(3.) *Ad Vespertinas*.

7. *Verse Services*, with the same threefold subdivision.

8. *Full Anthems*, in three subdivisions:

(1.) Of praise. (2.) Of prayer. (3.) Of penitence.

9. *Verse Anthems*, similarly classed.

10. *Ad Sursum Corda*, and

11. *Ad Gloria in Excelsis*.

There are however no settings of the *Sursum Corda*, except in the black-letter Prayer Book, and but few of the *Sanctus* and *Gloria*.

12. *Antiphona Festivales*, being, for the most part, collects for the Great Festivals.

The same designations, as far as they are applicable, are observed in the black-letter Prayer Book. This distribution confirms the fact, of which however we have ample independent evidence, that the distinction between full and verse services and anthems, was coeval with the Reformation itself.

It is obviously unnecessary to observe this minute classification in the following Index, as all practical advantage will be secured by a twofold division into Services and Anthems, under the head of each composer.

For the convenience of musical students and antiquarians, after each piece are given references to published works or MSS., in which the whole or any part or fragment of the composition may have been noticed by the compiler; where also necessary observations upon the piece itself are inserted. It is much to be wished, that additions to these notices may be made by persons conversant with old music, into whose hands these pages may fall. In many instances queries are expressed as to the identity of compositions in other collections with those at Peterhouse. To establish this, collation would have been necessary, which neither time nor opportunity allowed to the compiler. Any one versed in occupations of this kind, knows that it is not always easy to tell the key of a composition, until it be scored, especially in the old music, where the ancient modes still had influence, and where all the flats and sharps proper to the several keys are seldom expressed in the signature. Accuracy in this respect is therefore not warranted or professed.

The following are the abbreviations employed in the first of the two Indexes:

md	signifies the	<i>medius decani</i> volume.
mc	„	<i>medius cantoris</i> volume.
cd	„	<i>contra tenor decani</i> volume.
td	„	<i>tenor decani</i> volume.
tc	„	<i>tenor cantoris</i> volume.
bd	„	<i>bassus decani</i> volume.
bc	„	<i>bassus cantoris</i> volume.

These abbreviations in Roman letters refer to the First Set; in *Italics* to the Second; while MD (in capitals) refer to the black-letter Prayer Book.

The other abbreviations refer to the published works or MSS. which contain any parts of the several compositions. The asterisk * designates printed books.

1. *Alto*. An alto part-book of the seventeenth century, belonging to Mr. Joseph Warren.
- *2. *Amner*. Amner's Sacred Hymns, 1616.
- *3. *Arnold*. Arnold's Cathedral Music.
- *4. *Barn*. Barnard's Selected Church Music, 1641.
5. *Batt*. An Organ Book, formerly belonging to Adrian Batten, and now in Mr. Warren's possession.
- *6. *Boyce*. Boyce's Cathedral Music.
7. *Chr. Ch.* MSS. in the Library of Christchurch, Oxford.
- *8. *Chor. Resp.* Choral Responses and Litanies, edited by the compiler of these indexes.
- *9. *Day*. Morning and Evening Prayer, &c., printed by John Day, 1560-1565.
10. *Durh.* MSS. in Durham Cathedral Library.
11. *Ely*. MSS. in Ely Cathedral Library.
12. *Glouc.* MSS. inserted in the second alto part-book of Barnard, in Gloucester Cathedral.
13. *Heref.* MSS. inserted in the part-book of Barnard, belonging to Hereford Cathedral.
14. *Lamb.* A MS. bass part-book, in the Lambeth Library, erroneously lettered *Services and Anthems*, by Thomas Morley, of the sixteenth and seventeenth centuries.
15. *Lichf.* MSS. inserted in the part-book of Barnard, belonging to Lichfield Cathedral.
- *16. *Rimb. Anth.* Rimbault's Anthems of the Madrigalian æra: printed for the Musical Antiquarian Society, 1845.
- *17. *Rimb. Serv.* Rimbault's Cathedral Music, 1843.
18. *S. John's Ox.* MS. bass part-book in the Library of S. John's College, Oxford, of the seventeenth century.
- *19. *Tomk. Musica Deo Sacra*, &c., by Thomas Tomkins, 1668.
20. *Tudw.* The Tudway Collection, Harleian MSS. Brit. Mus. No. 98 in the Catalogue of MS. Music, 1842.

Other references speak for themselves.

AMNER, JOHN. [Mus. B. Oxon. in 1613: in 1610 appointed Master of the Choristers and Organist of Ely: in 1615 published *Sacred Hymns of 3, 4, 5, and 6 parts for voices and viols*: died in 1641.]

SERVICES.

1. Preces with Psalms, for Christmas Day at Evensong. *md. mc. cd. td. tc. bd. bc.*
* Preces in Cho. Resp.
2. Do. Minister's Part and Dec. verse. *tc.*
* Preces in Cho. Resp.
3. Preces and Venite. *md. mc. cd. td. bd. bc.*
* Preces in Cho. Resp.
4. Do. Minister's Part, and Dec. verse. *tc.*
* Preces in Cho. Resp.
5. Service in D mi. Te D. Ben^{us}. Kyr. Cr. Magn. N. Dim. *mc. cd. bd. bc.* Tudw. Ely Organ Book. In Batt. there is a Magn. and N. Dim. qu. if the same?
6. Kyr. in G maj. MD.
7. Sursum Corda and Sanctus: anonymous, but probably his. MD.
* Cho. Resp.
8. Gloria in Excelsis, in D mi. *mc. cd. bd. bc.*
9. Verse Service: composed for Dr. Henry Cæsar, Dean of Ely, (1616—1636) called Cæsar's Service. Ven. Te D. Jub. Kyr. Cr. Magn. N. Dim. *mc. cd. bd. bc.*
Tudw. Ely. There is a Service in Alto: which is not this.

ANTHEMS.

1. A stranger here. *mc. cd.*
* Amn. Ely Org. Book. 2 copies.
2. Hear, O LORD. *md. mc. cd. td. tc. bd. bc.*
3. How doth the city remain solitary. *cd. bd. bc.* not in the usual hand, and no signature.
* Amner. 5 voc.
4. I will sing unto the LORD. *md. mc. cd. td. tc. bd. bc.*
* Amn. Ely Organ Book.
5. Lift up your heads. *mc. cd. bd. bc.*
6. LORD, I am not high minded. *cd. bd.*
Tudw. Ely Org. B. and score.
7. O come hither. 5 parts. *md. mc. cd. td. bd.*
Ely Org. B.
8. O sing unto the LORD. 7 parts. *md. cd. td. bd. bc.*
Tudw. Ely Org. B.
9. Out of the deep. *cd. bd.*
10. O ye little flock. 6 parts. *md. td. tc. bd. bc.*
* Amn. Ely Org. B. Batt.
11. Remember not, LORD. *cd. bd.*
* Amn. Ely Org. B. and score. Tudw.
12. Woe is me. *mc. cd. bd. bc.* the bass is unfinished.
* Amn.

BATTEN, ADRIAN. [Vicar Choral of S. Paul's, London, died 1640.]

SERVICES.

1. Litany [erroneously attributed to Ramsey in *md.*] *md. cd. td. bd.*
* Chor. Resp.

2. Fourth Magn. and Nunc Dim. in G mi. *md. mc. cd. td. tc. bd. bc.*
3. CHRIST Rising. [Easter Anthem, according to the Prayer Book version before the last review.] *mc. cd. bd. bc.*

ANTHEMS.

1. Blessed are all those. *bd.*
2. Deliver us, O LORD our GOD. 4 voc. *mc. cd. md. cd. tc. bd. bc.*
* Barn. * Boyce.
3. Have mercy upon me, O GOD. 5 voc. *mc. cd. bd. bc.*
4. Hear my prayer, O GOD, and hide not Thyself. *mc. cd. bd. bc. bd.*
Tudw. * Boyce, 5 parts. Ely Org. B. Lichfield, td.
5. Hear my prayer, O LORD, and with Thine ears. *bd.*
6. Holy, Holy, Holy, LORD GOD Almighty. In 5 parts. For Trinity Sunday. *mc. (3 copies) cd. (4 copies, one is verse and one chorus) bd. (2 copies) bc. (3 copies).*
7. I heard a voice. For Michaelmas Day. *mc. cd. bd.*
8. JESUS said. For S. Peter's Day. *mc. cd. bd. bc.*
9. O how happy a thing it is. *mc. cd. bd. bc.*
10. O LORD, let me know mine end. *mc. cd. bc. md.*
11. O LORD, Thou hast searched. "For a tenor and bass." *md. mc. cd. td. tc. bd. bc.*
Batt. Lichf. 1st cc. td. tc. bd.
12. Out of the deep. For a tenor. *md. cd. td. bd. (2 copies; one is chorus only.)*
* Barn.
13. Ponder my words. *md. mc. cd. td. tc. bd. (2 copies) bc.*
14. Praise the LORD, O my soul. *md. mc. cd. td. tc. bd. bc.*
15. Turn Thou us. For Ash Wednesday. *mc. cd. bd. bc.*

BECK, ANTHONY.

Anth. Who can tell how oft he offendeth? *md. td. tc. bd. bc.*

BENNET, JOHN. [An eminent composer of Madrigals, in the 16th cent.]

Anth. O GOD of Gods. *mc. cd. bc.*

BIRD, WILLIAM. [The celebrated composer. Org. of Lincoln, in 1567. Gentl. Chap. Roy. in 1569. Died in 1623.]

SERVICES.

1. Preces and Psalms for the Epiphany. *mc. cd. bd. bc.*
* Barn. 2nd Preces and Psalms. Durham, Epiph. S. John's Oxf. 1st Prec. and Ps. Lamb. Prec. only. * Chor. Resp. Prec. only; vol. i. 4 parts; vol. ii. 5 parts, with psalmody.
2. Do. *td.*
* Barn. 2nd Prec. somewhat different. * Chor. Resp. vol. ii.
3. Preces and Psalms for Ascension Day, at Evesong. *md. cd. bd. bc.*
The Preces are the same as the former.
4. Preces. *mc. cd.*
* Barn. 1st Preces, contra ten. cantoris.
5. Preces and Responses. *md. mc. cd. td. tc. bd. MD.*
Chr. Ch. upper part and bass only. * Chor. Resp., vol. i. the inner parts supplied.
6. Short Service, in D mi. Te D. Ben^m. Kyr. Cr. Magn. N. Dim. *md. mc. cd. td. bd. bc.*
* Barn. 1st Service; has Venite. * Boyce, has no Venite; and the Kyrie and Creed are different, but agree with those in No. 9, mentioned below. Tudw. Batt. *Great Service*; has not Magn.

- or Nunc D. S. John's Oxf. has 3 Services: the 1st, a *short Service*; 2nd, *pricked Semibrief*; 3rd, for a man alone.
7. The same Service. Magn. and Nunc D. only. *md. cd. td. bd. bc.*
 8. Service in F major. Te Deum, Ben^m. Magn. unfinished; the *bd.* has words of part of the Te D. only. *md. cd. bd.*
Lamb. for a man alone.
 9. Kyr. and Creed in D mi. *md. cd. td. tc. bd. bc.*
* Boyce; see No. 6, above.
 10. The same Kyrie, with others. *bc. md. cd. td. bd.* MD. erroneously ascribed to Tallis in *md.*
 11. Great Magn. and N. Dim. in C major. *mc. cd. bd. bc. cd. td.* the two counter tenors differ.
* Barn. Batt.
 12. The same Magn. and N. Dim. *mc. bd.*
 13. Latin Te Deum in D mi. No Jubilate. *md. mc. cd. tc. bd. bc.* an adaptation of that in No. 6. No Jubilate or Ben^m.

ANTHEMS.

1. Behold, I bring you glad tidings. For Christmas Day. *Bird's Ne irascaris.* *cd. bd.*
(In Tudway, Boyce, and Barn. the adaptation of the *Ne irascaris* is to the words, *O Lord, turn away Thy wrath.*)
2. Fac in Servo tuo. 5 voc. *md. mc. td. bd.*
Brit. Mus. Add. MSS. 5058. No. 178 in the Musical Catalogue.
Lamb.
3. How long, O LORD. *md. cd. td.*
4. Letentur celi. 5 voc. *md. mc. td. bc.*
Brit. Mus. Add. MSS. 5058. No. 178 in the Mus. Catal.
5. O God, the proud are risen. *mc. cd. bd. bc.*
6. O how glorious art Thou. *md.*
7. O LORD, give ear. *mc. cd. bd. bc.*
8. O LORD, make Thy servant Charles. *mc. cd. bd. bc. bc.*
This was probably the Anthem sometimes used at the service before the Convocation of the Province of Canterbury at S. Paul's; as in 1640 and 1661. See Syn. Ang. *in loc.*
9. Prevent us, O LORD. *md. mc. cd. td. bd. bc.* Written in an Italian hand.
* Barn. 5 parts. Tudw. Lamb.
10. Sing joyfully. *mc. cd. bd. bc.*
* Barn. 6 parts. * Boyce, 6 parts. Tudw.

BLANKE. [Probably *E. Blancks*, mentioned by F. Meres, in his *Palladis Tamia*, 1598, in a list of famous English Musicians. Author of Psalm tunes in Este's collection; edited in 1844 by Dr. Rimbauld, for the Musical Antiquarian Society.]

Magn. and Nunc D. *mc. cd. bd. bc.*

BOYCE or BOYS, THOMAS. [Mus. B. Oxon. in 1603.]

1. Short Service in A mi. Te D. Ben^m. Kyr. Creed. Magn. N. Dim. *md. cd. bd. bc.*
Lichf. Alto. Gloucester. Te De. Magn. and Nunc D. has second counter tenor.
2. Latin Te D. in A mi. *md. mc. cd. bd. bc.*

BULL, JOHN. [Born in 1563. Mus. B. Oxon. in 1586. Mus. D. Cantab. Organist to Q. Elizabeth. Was some time Commoner in the Vicar's College at Hereford. Died in 1630.]

Collect for the Epiphany. *Anthem for Twelfth Day. The Star Anthem.*
Batt. called there also *The Star Anthem.* Tudw. Lichf. ten. dec.

CHILD, WILLIAM. [Mus. B. Oxon. in 1631. Mus. D. Oxon. in 1663.
Org. of Windsor. Died in 1696, aged 90.]

SERVICES.

1. "Sharp Service" in D maj. Ven. Te D. Jub. Kyr. Cr. Magn. N.
Dim. mc. cd. bd. bc.
This was the favourite Service of King Charles I.
* Boyce; without the Venite. Tudw. Lichf.: no Venite; wants
the upper part. Hereford, has no Venite, Kyr. or Creed.
2. Service in G maj. Benedicite, Jub. Kyr. Creed. Magn. N. Dim.
mc. cd. bd. bc. MD. Kyrie only. Written very fairly in a
Gothic hand, with square notes.
Alto.
3. Sanctus and Gloria in Excelsis, in G. maj. 8 voc. mc. cd. bd. bc.
4. Latin Te D. and Jub. in A. maj. md. mc. cd. td. tc. bd. bc.
"Made for the Right Worshipful Dr. Cosin by Mr. Child," [i.e. in
1639, when Dr. Cosin was Vice-Chancellor.]
5. Part of the Burial Service. "I am the Resurrection," &c. md.
mc. cd. td. tc. bd. bc.

ANTHEMS.

1. Collect for All Saints' Day. mc. cd. bd. bc.
2. Bow down Thine ear. md. tc. bd.
3. Give the king Thy judgments. mc. cd. bd. bc. td. [Lamb. But
quære whether this at Lambeth may not be Weelkes's or Wood-
son's.]
4. Hear, O my people. md. mc. td. (2 copies) tc. bc.
5. O LORD, wherefore art Thou absent? md. mc. cd. td. tc. bd.
The med. dec. is signed *Wm. Child.*
6. O let my mouth. mc. cd. bd. bc. cd. bd.
The bd. and bc. are signed *W. Child.*
Ely Score.
7. O LORD, Thou hast searched. bd.
8. Sing we merrily. mc. cd. bd. bc.
Tudw. * Boyce.
9. Turn Thou us, good LORD. mc. cd. bd. bc.
10. What shall I render. *An Anthem of thanksgiving.* md. mc. cd. td.
tc. bd. bc.

CRANFORD, WILLIAM.

ANTHEM.

1. I will love Thee, O LORD. mc. cd. bd. bc.
Batt.
2. The King shall rejoice: or, O LORD, make Thy servant Charles.
Batt. where it is called, *O Lord, make Thy servant.* Lichf. 1 c.
td. tc. bd.: the composer is called *Cranfield*, and *James* is sub-
stituted for Charles in tc. Ascribed to *Lamb, jun.* in tc. only.
.. Heref. where it is called, *O Lord make Thy servant*: md. 1 cd.
2 cd. 1 ct. 2 ct. bd. (chorus only.) bc. Lamb. has the same
title. The Peterh. MS. has the title *O Lord, make Thy ser-
vant Charles* in most of the books, but corrected in pencil as
above in the bd.

DEERING, RICHARD. [Mus. B. Oxon. in 1610: a Roman Catholic:

Organist to Q. Henrietta : of the Dering family in Kent : educated in Italy. Several of his compositions, chiefly secular, are extant.]

ANTHEMS.

1. Collect for Easter Day. *mc. cd. bd. bc.*
In square Gothic handwriting, and square notes.
2. LORD, Thon art worthy. *md. cd. td. tc. bd.*
3. Therefore with Angels. *md. cd. td. tc. bd.*

DERRICK.

SERVICES.

1. Jubilate in C maj. *md. mc. cd. td. tc. bd. bc.*
2. Kyrie and Creed. in G mi. *mc. cd. bd. bc. md. mc. cd. td. tc. bd. bc.*
3. Kyrie as before, with others. *mc. cd. td. MD.*

ESTE, MICHAEL. [Vicar Choral of Lichfield. Mus. B. lived in the early part of the 17th century.]

SERVICE.

Magn. N. Dim. in D mi. *md. mc. cd. td. tc. bd. bc.*
Lichf. 1 *tc. td. tc. bd. bc.*

ANTHEMS.

1. Blow out the trumpet. *md. mc. cd. td. tc. bd. bc.*
* Rimb. Anth.
2. Awake and stand up. *md. mc. cd. td. tc. bd. bc.*
* Rimb. Anth. Lichf. *td. tc. bd.*
3. O clap your hands. *md. mc. cd. td. tc. bd. bc.*
Lichf. *cc. td. tc.*

FARRANT, JOHN. [Organist of Salisbury, 1598. *Of Christ Church in London* ; as noted in Batten's Organ Book.]

Short Service. Ven. Te D. Jub. Kyr. [no creed] Magn. N. Dim.
mc. cd. bd. bc. bd. bc. MD. Kyrie only. Called Farrand's
in *bc.* In *bd.* "The creed to this is Mr. . . ." The rest is
torn.

Batt. Magn. N. Dim.

FARRANT, RICHARD. [Gentl. of the Ch. Royal in 1564. Master of the Children of the Chapel to Q. Elizab. Died in 1580 or 1585.]

Service in A mi. Te D. Jub. Kyr. Cr. Magn. N. Dim. *md. mc. cd. td.* The Magn. in *cd.* is imperfect; the Nunc D. torn out.
* Boyce : but in G mi. with some difference. Tudw. A mi.
Gloucester. Te D. Magn. Nunc D.

Anthem : Call to remembrance. *mc. cd. bc. bd.*

* Barn. * Boyce. S. John's, Oxf.

FERRABOSCO, ALPHONSO, JUN. [Born at Greenwich : son of Alphonso Ferrabosco, an eminent Italian musician. Published *Ayres* in 1609.]

Sanctus. *md.*

Anthem. Have ye no regard. *mc. cd. bd. bc.*

Batt. Lichf. 1 *cd. tc.* . . Lamb. anonymous, but probably of this writer's.

FIDO, JOHN.

Anth. Hear me, O LORD. *mc. cd. bc. tc. bc.*

The m. and c. begin, *Hide not Thy Face.*

Batt.

GEERES, JOHN.

Collect for S. John Evangelist's Day. *md. mc. cd. td. tc. bd. bc.*
Signed *Jo. Geeres.*

GIBBONS, ORLANDO. [Born at Cambridge. Mus. B. Oxon, in 1622.
Org. Ch. Roy. in 1604. Died in 1625.]

SERVICES.

1. First Preces and Psalms. [Ps. cxlv. 1—14.] *mc. cd. bd. bc.* Chr. Ch. 1st preces wants the upper part. . . * Chor. Resp. vol. ii. Preces only. Lamb.
2. Preces and Psalms. [Ps. cxlv. 15.] *md. mc. cd. td. tc. bd. bc.* MD. which has a second Gloria Patri.
* Barn. 1st Preces and Ps. . . Durh. Easter Day at Evensong. (Preces are the same.) . . Chr. Ch. 2nd preces. * Chor. Resp. preces only.
Lamb.
3. Preces *mc.* and Psalms. Easter Day at Evensong. *mc. cd.* Preces as No. 2.
4. Venite in F belongs to the celebrated service in F, which follows here. *md. mc. td. tc. bd. bc.* MD.
* Barn.
5. Short Service in F. Te D. Ben^m Kyr. Creed. Magn. N. Dim. *md.* [imperfect: begins at the Kyrie] *mc.* [there is another under the title of *mc.* but is really a counter-tenor part, and the same as *cd.*] *cd. td. tc.* [2 copies] *bd. bc.* [2 copies.] MD.
6. Kyrie; same as in 5. *md. cd. td.* MD.
7. Magn. and Nunc D. in F, a different service from the former. *mc. cd. bd. bc.*
* Barn. *Second service of 5 parts.* . . Lamb. Long Magn. *qu.* if the same? . . Batt. which has also a Te D. and Jub. . . S. John's, Oxford.
8. Latin Te Deum. F major. No Ben^m or Jub. *md. mc. cd. td. tc. bd. bc.* An adaptation of the Te D. in No. 5.

ANTHEMS.

1. Behold, I bring you glad tidings. Anthem for Christmas Day. *mc. cd. bd. bc.*
Batt. Lamb.
2. Behold, Thou hast made my days. *mc. cd. bd. bc.*
* Barn. Batt. (a tenor). . . Tudw.
3. If ye be risen. For Easter Day. *mc. cd. bd. bc.*
Batt. for 2 means . . Lichf. *td. tc.* Lambeth: no name.
4. This is the record of John. *mc. md.* [two copies: one is chorus only.] *cd. td. tc. bd.*
Batt. Lichf. *td.* . . Alto.
5. We praise Thee, O FATHER. Proper Preface for Easter Day. *mc. cd. bd. bc.*
Batt. Lamb.
6. Glorious and powerful GOD. *cd. bd. md. mc. bc. bd.*
Batt. Lichf. *td. tc.* Heref. *md.* and *cd. tc.*

GILES, NATHANIEL. [Mus. B. Oxon. 1585. Mus. D. Oxon. 1622.
Org. Ch. Royal and Windsor. Died 1633.]

SERVICES.

1. Service in C. Te D. Jub. [no Kyr.] Creed. *Dr. Gyles his service to the organ.* *mc. cd. bd. bc.*

- Batt. qu. the same? Second service has the Kyrie . . * Barn. has the Kyrie. Lamb. has the Kyrie. . . S. John's, Oxford. Short morning service: qu. the same? The Kyrie differs in Batt. Barn. and Dr. Giles's autograph score.
2. Magn. Nunc D. mc. cd. bd. bc. *md.* (imperfect) *md.* differs from mc.

ANTHEMS.

1. Collect for Whitsunday. mc. cd. bd. bc.
Batt.
2. Have mercy. Ps. 51. cd. mc. tc. bd. bc.
Batt.
3. He that hath My commandments. cd. td. bd. bc.
4. O give thanks unto the LORD. *md.* cd. td.
* Barn. 5 parts . . Tudw . . Lamb.
5. Out of the deep. mc. cd. bd. bc.
Batt.

HEATH, JOHN. [Organist of Rochester Cath. 1633.]

Magn. and N. Dim. bd. *md.* mc. cd. td. tc. bd. bc.
Batt. * Day has a full m^s. service by Heath, but qu. whether the same composer, as his book dates 1665.

HILTON, JOHN. [Mus. B. Cantab. 1626. Org. S. Marg. Westm. in 1628. Died about 1657. Called *organist of Newark* in Lichf.]

ANTHEMS.

1. Call to remembrance. mc. cd. bd. bc.
2. Hear my cry, O GOD. mc. cd. bd. bc.
Lichf. tc. bc.
3. Sweet JESUS. 6 voc. mc. cd. bd. bc.
The m. and b. begin *And so deserving death.* The c. begins *Al woe is me* . . Lichf. td. bd.

HINDE, RICHARD.

Anthem: O sing unto the LORD. 1632. mc. and bc. mc. ed. bd. bc. *md.* mc. cd. td. bc.
There is a first and second c. part: both mc. correspond. Hinde's signat. mc. and bc. Lichf. td. tc. bd.

HOOPER, EDMUND. [Master of the Chor. and West. Abb. and org. C. Royal in the time of K. James I. Died in 1621.]

SERVICES.

1. Magn. and N. Dim. in A major. mc. cd. (2 parts, different) bd. bc.
Batt. verse, qu? there is another evening service in Batt. "flat, and last service."
2. Magn. and N. Dim. in D major, called *full* in med: *great* in b. c. mc. cd. bd. bc.
Lamb. with Var. Te D. Ben. Kyr. and Cr.
3. Magn. and N. Dim. in C major, called *full* in bd.; called short, in C. T. De.
4. Sanctus and Glor. in C maj. cd. bc.
Lamb.

ANTHEMS.

1. Collect for Christmas Day. mc. cd. bd. bc.
2. Collect for the Circumc. mc. cd. bd. bc.
Both these anth. are in square notes and Gothic characters. Either one or the other is in Tudw. : but as both begin with the same words, this requires a special reference.
3. Behold, it is CHRIST. mc. cd. bd. bc. md. mc. cd. td.
* Barn. Tudw. Lamb.
4. O GOD of gods. *For the King's day.* mc. cd. bd. bc. tc.
Batt. Lamb.
5. The Blessed LAMB. *For Good Friday.* mc. cd. bd. bc.
Batt.

HUGHES.

Magn. Nunc. D. *to Derrick's short service.* mc. cd. two copies, both the same, bd. bc.

HUTCHINSON, JOHN. [Called of York, in bc. Organist of Durham in the time of K. James I. Perhaps connected at one time with Southwell; as his Anthem, *Of mortal men*, is called the *Southwell Anthem*, in bc.]

ANTHEMS.

1. Behold, how good and joyful. md. cd. td. tc. bd. Tudw.
2. Hear my crying, O GOD. md. mc. td. tc. bd. bc. in md. attributed to Mudd. No name in tc. and mc. Attributed to Hutchinson, in the other parts.
3. LORD, I am not high-minded. mc. (2 copies) tc. bd. bc. begins, *Which are too high for me.*
4. O GOD, wherefore art Thou absent. md. qu? is this Hutchinson's?
5. Of mortal men. Southwell Anthem. md. mc. td. tc. bd. bc.
6. Ye that fear the LORD. mc. cd. bd. bc.
Alto: which begins, *He is their Helper*, as does the mc. in this collection. In the Alto book, this direction occurs, "If for Preces and Psalms, begin here, *He is their helper*; if for an Anthem, begin here, *The LORD hath been mindful of us.*"

JEFFERIES or JEFFREY [MATTHEW? Either Vicar Choral of Wells, and Mus. B. Oxon. in 1595, or organist to King Charles I.]

Anthem: Rejoice in the LORD. 6 voc. cd. bd. mc. td. (2 parts, different) tc. bc.

JUXON.

Anthem: CHRIST rising. East. Anthem. md. mc. cd. td. tc. bd. bc.
Batt. 6 parts.

KNIGHT, ROBERT. [In Day's Morning and Evening Services there is an Evening Service by *Knyght*; but no Christian name is given. Thomas Knight is the author of a Latin Anthem in the Peterhouse Latin Services. See the Index to them.]

Latin Anthem: Propterea mæstum. 5 voc. md. mc. td. bd.

LAUD.

Anthem: Praise the LORD, O my soul. 4 voc. cd. td. tc. bd. Tudw.

LOOSEMORE, HENRY. [Mus. B. Cantab. 1640. Org. King's Coll. Camb. and afterwards of Ely Cathedral.]

SERVICES.

1. Service in D mi. Te D. Jub. Litany, Kyrie, Gloria tibi, Creed, Magn. Nunc Dim. mc. cd. bd. bc. Probably autograph, and has the author's signature.
Tudw. without the Litany. Lichf. no Litany, nor Gloria tibi. 1 cd. td. bd. Magn. and N. D. wanting in td.
Litany, Ely, and *Chor. Res. vol. 1.
2. Benedicite and Jub. G ma. mc. cd. bd. bc.
3. Latin Litany, in D mi. *md. mc. cd. td. tc. bd. bc.* Has the author's signature at the end. The second part, after the Kyrie, was evidently written, in all the parts, separately, and has a different signature, probably autograph. The first part has the same music as the English Litany mentioned in No. 1.
* Chor. Resp. vol. 2.
4. Latin Litany in G. mi. with latter suffrages.
* Chor. Resp. vol. 2.

ANTHEMS.

1. Behold, it is CHRIST. *md. mc. cd. td. tc. bd. bc.* Signed with the author's name: *mc.* begins, *Which was ordained.*
2. Behold, now praise the LORD. *mc. cd. td. tc.* In square notes. Signed, but not in the usual manner.
3. Fret not thyself. *md. mc. cd. td. tc. bd. bc.* MD.
4. O GOD, my heart is ready. *mc. cd. bd.* Square notes: the usual signature.
5. Praise the LORD. *mc. cd. bd. bc.* Signed as usual.
Lichf. 1 cd. bc.
6. Tell the daughter of Sion. 5 voc. *mc. cd. bd. bc.* Signed as usual: *m.* begins, *Behold thy King.*
7. Thou art worthy, O LORD. *mc. cd. bd. bc.* *m.* not signed. *b.* signed as usual. *c.* square notes, like those usual in MD., and not signed. In bc. *Offertory* written in pencil.
8. To JESUS CHRIST. *mc. cd. bd. mc. cd. td.* *m.* begins, *Unto Him that loved us.* *bc.* begins, *And hath made us.*
9. Truly GOD is loving. *md. mc. cd. td. bd. bc.*
10. Turn Thee again. *mc. cd. bd. bc.* Signed, but qu. autograph?
11. Unto Thee lift I up. *mc. cd. bd. bc.* *m.* is signed *Henrie Loosemore.* *cd.* is signed as usual. *bd.* square notes, as in MD., but not Gothic letters. Signature as usual.

LUGG, JOHN. [Robert Lugg was Mus. B. Oxon. 1638, and organist of S. John's College, Oxford.]

ANTHEMS.

1. Behold how good and joyful. *md. mc. cd. td. tc. bd. bc.* Tudw.
2. Let my complaint. *md. mc. cd. td. tc. bd.* *md.* is signed.

MAZE, THOMAS. [Clerk of Trin. Coll. Camb. 1613, author of Musick's Monument, 1676.]

Anthem: I heard a voice. *mc. cd. bd. bc.* *mc.* begins, *Alleluia, Salvation.*

MARSON, JOHN. [Probably ought to be *Mason*. Sir John Mason is mentioned by Morley, and was Mus. B. Oxon. 1508.]

ANTHEMS.

1. God is our hope. bd.
2. O clap your hands. *md. cd.* Signed.

MOLLE, HENRY. [Apparently of the choir, and probably at one time Organist of Peterhouse, in the early part of the seventeenth century; a contemporary of Bishop Cosin, when Master.]

SERVICES.

1. Magn. and Nunc D. verse, in D mi. *mc. cd.* (2 copies) *td. bd. bc. md. mc. cd. td. tc. bd. bc.* The two med. parts are the same, as are the altos and tenors. Tudw.
2. Second Magn. and N. D. full, in D mi. *md. mc. cd.* (2 copies) *td. tc. bd.* The two med. parts are the same, as also the two altos and two tenors.
Tudw. in F, qu. if the same? . . . N.B. Lichf. has in 1 cd. a Magn. and Nunc Dim. called *Moldé's*: not the same as either of these.
3. Litany, for Dr. Cosin. *md. mc. cd. td. tc. bd. bc.* MD.
* Chor. Resp. vol. ii.
4. The singing part [or the minister's suffrages] of the same. *td.*
In *tc.* there is a *singing part* of a Litany erroneously attributed to Molle: it really belongs to Tomkins's Litany, which see.
* Chor. Resp. vol. ii.
5. Latin Litany and Suffrages. *md. mc. cd. td. tc. bd. bc.* MD., which last has this notice, *Pro Coll. S. Petri.*
* Chor. Resp. vol. ii.
6. Latin Te Deum in F maj. *md.* (2 copies) *mc. cd. td. tc. bd.* (2 copies) *bc.*

ANTHEM.

Great and marvellous. *mc. cd. bd. bc.*

In an Italian hand, but not the same as in Amner's compositions. Square notes.

(To be continued.)

ARCHITECTURAL NOTES IN FRANCE.—No. IV.

THE two great architectural attractions of Laon are the cathedral and its subordinate buildings, and the fine church of S. Martin. They are situated at the two extremities of the long narrow ridge on which the town is built, which towards the east falls precipitously on three sides almost from the very walls of the cathedral down to the broad vast plain which extends as far as the eye can reach, and from all parts of which the grand mass of the building, with its almost unrivalled cluster of steeples, is seen standing—just as our own glorious Lincoln—on the very spot of all others fitted for a diocesan throne.

I know no church which is altogether more calculated to leave a lasting impression on the mind than the cathedral. What is wanting in grace and delicacy is amply atoned for in force and majesty; and the

completeness of the plan, the short period which seems to have elapsed between its commencement and completion, and the almost entire absence of later additions or alterations, combine to make it in every respect of the utmost value to the architectural student. The stern, solemn majesty of its art is just what we modern men ought to endeavour to impress ourselves with; but whilst I believe that all students would be enormously benefited, they must not come here under the impression that they are to see work which is pretty and attractive in the same sense or degree as S. Ouen at Rouen, or Cologne Cathedral.

In plan this church has the remarkable peculiarity of a square east end, and consists of a nave and choir respectively of eleven and ten bays in length, transepts with an eastern apsidal chapel to each, a small cloister on the south side of the nave, and sacristies formed in the angles between the transepts and choir. The groining is sexpartite in the principal vaults, and quadripartite in the aisles; there is a large vaulted triforium, and the fourfold division in height to which I have already referred as a characteristic of many of the churches of this district. But the most noteworthy feature is that the three principal façades—on the west, north, and south—were each intended to have two towers and spires, whilst a lantern crowned the crossing. No less than four of these towers and the lantern still remain, (though without their spires, shown in an engraving by Dusommerard,) as well as the lower portion of the others. On the east and north the cathedral is enclosed with extensive ranges of coeval buildings belonging to the Bishop's palace, including the small private chapel, to which I must recur again.

Let us hear what M. Viollet Le Duc says about the characteristics of this cathedral of Laon:—"La cathédrale de Laon conserve quelque chose de son origine démocratique; elle n'a pas l'aspect religieux des églises de Chartres, d'Amiens ou de Reims. De loin, elle paraît un château plutôt qu'une église; sa nef est, comparativement aux nefs ogivales et même à celle de Noyon, basse; sa physionomie extérieure est quelque peu brutale et sauvage; et jusqu'à ces sculptures colossales d'animaux, bœufs, chevaux, qui semblent garder les sommets des tours de la façade, tout concourt à produire une impression d'effroi plutôt qu'un sentiment religieux, lorsqu'on gravit le plateau sur lequel elle s'élève. On ne sent pas, en voyant Notre Dame de Laon, l'empreinte d'une civilisation avancée et policée comme à Paris ou à Amiens; là, tout est rude, hardi: c'est le monument d'un peuple entreprenant, énergique et plein d'un mâle grandeur. Ce sont les mêmes hommes que l'on retrouve à Coucy-le-château—c'est une race de géants."

I am disposed to think that M. Le Duc scarcely values the architecture of Laon sufficiently highly, and that he is mistaken in his idea of the democratic character imparted to it by the turbulence of the citizens at the time of its erection. It appears to me that the peculiarity of its character is derived much more from some connection with German art, and I believe that the churches throughout this part of France show many evidences of such a connection. The planning of the towers of Laon is very German; I need hardly adduce examples from the Rhine district, where, as we all know, the steeples

¹ Dictionnaire, Vol. II. p. 309.

are treated as so many great turrets, nearly similar in size, height, and design, whilst the crossing is often marked by a low lantern. The grand cathedral at Tournai in this respect resembles very strongly that of Laon : and if we were coming from Germany into France, we might at Andernach, Coblenz, Treves, and Chalons sur Marne (in the church of Notre Dame), see a regular sequence of buildings by which we should arrive without any very great or sensible break at Laon. The groined triforium is another well known German feature, and though the apse is a very general termination to German churches, it is yet not impossible that its absence at Laon may be an evidence of Germanic origin, as we do meet there with some examples of the same kind. In one particular feature I am able to trace a most singular coincidence with a German example, to which however I do not wish to attach very much weight, though it is undoubtedly curious. The steeples at Laon are very fine compositions—I should hardly speak too strongly of the steeple of the south transept, were I to say that it is the best designed steeple in France,—marked by turrets at the angles, which are either octagonal or square in plan, with shafts at their angles and very beautiful in their effect. In the west front one of the stages has, in these open turrets, large figures of oxen and other animals looking out from between the shafts on the city roofs far away below,—a quaint conceit, which one would suppose to be a purely personal and peculiar device, and of which nevertheless there is an almost exact repetition in the very similar steeples of the grand cathedral at Bamberg.

My belief is, that as we can trace a stream of Italian art coming to the south and south-west of France, and thence working on to the north in gradual and steady development, so we may also see the same thing here. Italian art first spread down the Rhine, and thence spread right and left, and in these border provinces of France influenced to a greater extent than is generally supposed the French architects. On their part there was a peculiar skill and art displayed which soon enabled them to develop from the germ which they received ; but the Romanesque work out of which they developed their buildings, was of a different order from that which was the ground-work on which the architects of Poitiers, Bourges, and Chartres had to work ; the latter having in Italy a Byzantine origin, whilst that of the Rhine churches was rather Romanesque. Something therefore of the magnificent character of the best early French Gothic is owing to Germany, and it was the situation of the Isle de France, the meeting point as it were of these two developments, which made it the centre from which the best Gothic architecture of the world naturally sprung. But whatever was the history of Laon Cathedral, no one can doubt the excessive grandeur of the result. No doubt the magnificence of the situation, which recalls forcibly some of the most interesting of Italian cities, such as Siena and Perugia, has something to do with the colouring of memories of Laon ; but in the church itself there is but one point on which it is possible to feel that there is any serious shortcoming, and this, as an Englishman, I am almost afraid to say is the absence of an eastern apse. It is only when one travels from church to church finished with apsidal

choirs, that the eye sees the whole evil of the square east end as the termination of the vista in a large church. But there can be no doubt that there is less completeness and unity of effect, fewer fine effects of light and shade, and altogether less skill and architectural ingenuity in the English plan than in the other: and though I should be sorry to see the apse commonly introduced in small churches, yet I think it fortunate that attention has been a good deal drawn to this matter of late years, and that men have not been slow to recognize the advantage of importing this one foreign practice at any rate into our own country. Both externally and internally the east end of Laon is deficient in effect, and gives the impression of being low and awkward in proportion. There is an eastern triplet which comes down very near to the floor, and a large rose window over it; an arcade of open arches, flanked on either side by a pinnacle, conceals the lower part of the gable. This elevation is indeed the worst thing in the whole church, and contrasts unfavourably with that of the north transept. This is perhaps a little later in date, and owes much to the irregularity of outline caused by the completion of one only of its steeples. It has the peculiarity of two double doors; and the large rose window composed of eight octofoiled circles surrounding a ninth, is of rare beauty. It is to be prized the more, too, because in the fourteenth century there was a plan for its removal, of which we have curious evidence: one of the side jambs and part of the arch of a large Middle-Pointed window having been inserted by cutting away the wall close to a buttress in such a way as to disturb very little of the original work, and yet to afford us a very curious evidence of the way in which alterations of this kind were made by the mediæval masons, without the introduction of a single shore or support of any kind. Fortunately the alteration was stopped just where it ought to have been, after it had afforded evidence of the customs of the masons, but before it had destroyed a perfect First-Pointed façade; and I suppose that by this time we have outlived the rage for Middle-Pointed work so far that it would be difficult indeed to find any one so wrong-headed as not to be grateful for the stoppage of the alteration at the point at which we see it now. Of the western façade I can say but little. It has been my fortune to see it twice, but an evil fate has so covered it with scaffolding at one time, and taken down and rebuilt so much at another, that I have only been able to guess at its general effect. The western doorways are adorned with sculpture, and this is almost the only place in the church in which figure sculpture still remains; but the whole exterior of the church is remarkable for the fine architectural character of the sculpture of foliage, which is used with special lavishness along almost all the stringcourses. I hardly know any finer work of its kind, but it is altogether conventional in its treatment, and arranged with very particular reference to architectural effect, the foliage in each bay being very nearly identical in its design. A peculiarity in the external effect of the church is the lighting of the triforium with separate windows, so that we have three heights of windows in the elevation belonging to the aisle, triforium, and clerestory.

Of the various steeples which adorn the church, and whose character is generally very similar, the most beautiful is I think that of the

south transept. The lower stages are lighted with couplets of lancets, and have buttresses at their angles; above the roof line square pinnacles are set diagonally at the angles, and in the topmost stage the tower is an octagon in plan with octagonal angle pinnacles resting on the square pinnacles below, and lighted by lancet windows of very light proportions. The octagonal pinnacles are composed entirely of shafts supporting arches, and are of two stages in height; and within them are contrived some newel staircases of exquisite design. They consist of a series of delicate shafts—one on each step, and supporting another above: the capitals of these shafts are all well carved and with great variety: the effect of this winding cluster of shafts seen through and behind the shafts of the pinnacles, is a great lesson in the beauty of shafts and the value of scientific construction. Much of the beauty of the design is owing to the very light and airy character of these angle pinnacles, and it is much to be deplored that the spires shown in *Dusommerard's* view no longer exist.

The small cloister on the south side of the nave is one of the features to which it would be unpardonable not to refer. It forms only one side of the enclosure, the east and west ends being occupied by the chapter room and a groined chapel projecting from the south wall of the nave, whilst the wall of the aisle forms the north side. The merit of this cloister is, therefore, not its extent, but the beauty of its design. The windows are of two lights, and above these is a quatrefoil opening enclosed within a circular moulding, round which are pierced sixteen small circles. The tracery was glazed, though the lower part of the windows appears to have been always open as it is at present. The whole design is a very good example of plate tracery. The outer wall of the cloister abuts on the street, and though only pierced with small square windows, is yet so skilfully buttressed and finished with a cornice so finely sculptured, as to be a very successful architectural feature. At the angle of this wall near the south transept doorway, a buttress is brought out from the transept, and against it is placed standing on a corbel a grand angel under a canopy which now holds a sundial; and though the dial is not old, I suppose, to judge by the position of the hand, that it takes the place of one cœval with the fabric. The angle of this buttress coming forward rather awkwardly in front of the door, is cut back in a very skilful manner, and has two recessed shafts with capitals and bases, affording a capital example of angle decoration.

There is not much of which I need make special mention in the interior. The main columns are generally plain cylinders, with very large capitals from which the groining shafts rise; these are banded very frequently in their height with bad effect. There is the fourfold division in height to which I have already adverted, and considerable matter of study in the sculpture of the capitals which is however in some cases rather too rude and early in its character.

There is some very fine early glass in the eastern windows of the choir. In the transept there are two arches across next the wall, supporting a floor on a level with and connecting the triforia, the spaciousness of which is quite wonderful. They are groined throughout, and the views of the church obtained from them are very good. I found

some Middle-Pointed screens dividing the several bays of the triforium in the nave, and there was a good deal of 13th century glass lying on boards, and about to undergo restoration. Considerable alterations were made in the last century by the insertion of chapels between the buttresses of the choir, but these do not detract much from the general effect of the church, which exhibits a degree of general uniformity hardly to be paralleled save at our own Salisbury.

I think it admits of a fair doubt whether such a cluster of similar great steeples at regular intervals around one building, as we have here, could ever be perfectly satisfactory; but of the beauty of their design, taken separately, there cannot be two opinions. It is possible that if the central lantern had been carried up to a great height, whatever defect there is might have been rectified, but there is no sign of any such intention.

To the east and north of the cathedral are very large remains of buildings of the same date as the cathedral, and fairly perfect in their external effect. Towards the interior they all rest on open arcades, whilst on the exterior the outline is well and picturesquely broken by a series of turrets projecting from the walls of the great hall of the palace, said to have been built by Bishop Garnier in A.D. 1242.

The Bishop's Chapel, a groined building with nave and aisles, and of two stages in height, still remains. It is of slightly earlier date than the cathedral, is covered with a roof of one span, and has a very small apse at the east end.

There seems to have been a communication directly from the Bishop's Palace to the eastern part of the cathedral; and if the people of Laon were as turbulent as they are said to have been, the Bishops were wise so to place their palace, and so to connect it with the cathedral as to enable themselves to stand a siege if need be.

After the cathedral, the church of S. Martin, at the opposite end of the town, is the principal architectural relic still left in Laon. Like the cathedral, it is remarkable for its square east end. It is cruciform in plan, and consists of nave and aisles, choir without aisles, and transepts with chapels on the east side. Two towers are placed in the angles between the transepts and nave. The general foundation of the fabric is Romanesque work, but the choir and transepts are of a rather ornate Early First-Pointed, much more German than French in its character, and the western façade is one of the best examples that I know of a Middle-Pointed front to a church of moderate pretensions. The Early-Pointed work at the east is remarkable for the very heavy character of its mouldings and string-courses, the use of both round and pointed arches, and the very ingenious arrangement of the chapels in the east wall of the transept, and of the buttresses above them. Three chapels are formed under two bays of vaulting, so that the vaulting shaft and buttress come over the point of the arch. The church is well groined. The steeples are poor in character and rather insignificant, but they appear never to have been completed, and in the neighbourhood of the cathedral it was dangerous to venture upon any but the most careful and noble work.

The west front is very ornate, and is marked chiefly by the fine

octangular pinnacles at the angles of the clerestory and by the large sculpture of S. Martin in a quatrefoil which fills the gable. The three western doorways are composed of a succession of small reedy mouldings, and against the buttresses beyond the central doorway are figures of saints considerably mutilated.

Almost the only other interesting church is a small building attached now to an educational institution for boys. A priest told me it had belonged to the Templars, and at any rate it is an octagonal building with a small chancel on its eastern side, and a smaller circular apse. At the west end there is a small porch. The whole is in a late Romanesque style, and very small, the external measurement of each side of the octagon being only about eleven feet.

Here and there are to be seen remains of houses and gateways, but there is nothing of sufficient interest to require a special note here, and the only other building I need mention is the very curious church at Vaux sous Laon, a village at the foot of the hill below the citadel and cathedral. This has a western porch or narthex, nave and aisles of five bays, transepts and low central steeple, and a choir and aisles of three bays, groined, and both loftier and wider than the nave. The east end is square, and has a triplet and a large rose window above, very similar in design to the east end of the cathedral. The columns are cylindrical, with simply carved caps of bold design. The choir is all First-Pointed, the nave of earlier date and much simpler character and not groined.

I must conclude this brief notice of Laon and its buildings with just mentioning two of the existing buildings in the neighbourhood which ought to be seen and examined. These are the magnificent granary of the abbey of Vauclair near Laon, and the still more interesting hospital for lepers of Tortoir: both of these are figured by M. Verdier in his "*Architecture Civile et Domestique*," and appear to be of rare beauty and interest.

GEORGE EDMUND STREET.

ALL SAINTS', MARGARET STREET.

THE completion and consecration of this memorable church demands from us more than a mere passing notice. There has been no church built since the revival of ecclesiastical architecture among us in which we have been more intimately concerned and more deeply interested than in this: and if we claim some trifling share of praise for its merits, we deserve some part of the blame for its defects. It is unfortunate for all parties,—for ourselves not less than for its distinguished architect, Mr. Butterfield,—that so long a time has unavoidably elapsed since the first conception of this design. It is not fair to criticize it as a work of to-day. All Saints' church was begun ten years ago, and if we would understand its true merits, and its historical importance in the ecclesiological revival, we must bear this fact constantly in mind.

Our readers scarcely need to be told that the erection of some such

church as this was a day-dream of ours from the first. The idea frustrated. Other parties, interested in the old chapel on the site of which the new church now stands, had entertained a similar project. The schemes were merged into one; and after many years we witness their accomplishment. Regrets are useless: but we can see now that the choice of site, dictated chiefly by considerations of sentiment, was unfortunate. Great expense was incurred in obtaining the requisite ground: and after all the area is too small and otherwise inconvenient. Neighbouring buildings deprive the church altogether of an east window and of any lights to the north aisle: and the capacity of the interior is wholly inadequate to the large congregations which its attractions will be likely to invite. The latter defect nothing can remedy: the former has been neutralized by the scope it has given to Mr. Dyce's pencil.

There are few who will read these pages who are not perfectly familiar with the actual building upon which we are commenting; so that it is almost superfluous to put on record that its ground-plan consists of a broad nave, with two aisles and arcades of three wide arches; the engaged tower occupying the most western bay of the south aisle, and being used, in its lowest stage, as a baptistery; of a vaulted chancel, with chancel-aisles to its western part, and a sacristy on the south side. The most marked architectural characteristics within are the general force and power of the design; the massive proportions of the details; the great height of the nave, and the fine developement of the clerestory; the bold span of the chancel arch, the stately groining of the chancel, and the open tracery which fills the side arches of the chancel. Doubtless some of these merits have been carried to excess. The foliage of capitals and string-courses—in violent reaction from the feebleness and prettiness of borrowed details—is often exaggerated in its coarse but honest originality. In some later churches we have noticed a tendency to the opposite extreme of an excessive naturalism of floral or folial ornamentation. The just mean would be something between this and Mr. Butterfield's outspoken conventionalism. The architecture of *All Saints'* answers to the earlier "*Præ-Raffaelitism*" of the sister art, before its truthful principles had been exaggerated into their opposite errors. And curiously enough there is here to be observed the germ of the same dread of beauty, not to say the same deliberate preference of ugliness, which so characterises in fuller developement the later paintings of Mr. Millais and his followers. But these abatements do not in any way diminish our general admiration for the manly and austere design which is embodied in this church. It is well that we should have among us monuments of the sterner and almost Puritanic developement of Christian art; for the tendencies of the day are undeniably overmuch in the contrary direction. There are many artists who can produce graceful and pleasing interiors: Mr. Butterfield's praise is that in this impressive church, in spite of smallness of scale, he has approached to the sublime of architecture.

And, as to the exterior, his success is yet more unequivocal. The selection and treatment of his material, red brick banded with black, is most masterly. He was the first to show us that red brick is the best building material for London, and to prove to us that its use was

compatible with the highest flights of architecture. In the matter of banding his red brick with black and other colours, we chiefly admire his moderation. His numerous imitators in this popular style of constructional polychrome have often overlooked his example of discretion. The best feature of the exterior is beyond doubt the tower and spire. The dignified proportions of the former, the admirable treatment of the enriched belfry-stage, and the striking outline of the lofty spire; have secured a host of admirers and have outlived the hostile criticism which was at first provoked by their novelty. In the houses attached to the church for the use of the clergy, Mr. Butterfield has been, we think, far less successful.

Returning inside the church to consider its coloured decorations, which after all are the most striking feature of the interior, we are met by a host of difficulties. First of all however to note the points which deserve unqualified commendation. It is common enough now-a-days to see polished granite, and our native marbles and alabaster, and Minton's glazed and coloured tiles, used for constructional decoration. But almost the first example of this practice was set in All Saints' church. We owe a great deal to the precedent afforded by Mr. Butterfield for the proper use of these materials. And never have they been used more lavishly than in All Saints'. All the piers and jamb-shafts are of Aberdeen granite or coloured marbles; and nearly the whole chancel is walled and arcaded with polished alabaster. Then again the low chancel-screen and the pulpit are of pure white marble inlaid with coloured patterns. The nave walls are lined with glazed bricks, disposed in patterns: and this too was a welcome novelty, when this church was first begun. The more recent decoration of parts of the interior, such as the basement of the tower, with incised patterns on the ashlar filled with coloured mastic, is a new process which we gladly welcome and in which we see the capability of much wider application. The pavement, of Minton's tiles, is most successful; and we think the stencilling of the bold timber roof of the nave very satisfactory. But we cannot extend our praise to the rest of the architect's own share in colouring the interior. The patterns in the nave, and over the chancel arch, seem to us abrupt, and disproportionate, and ungainly. They are without flow or continuity: and the colouring throughout is fragmentary and crude. This too is a crying fault in the inlaying of the pulpit and chancel-screen: and the green voussairs of the arches, in connection with the succession of other bald colours, are to us very displeasing. And there are some incongruities to be observed; such, for instance, as the comparatively rude brickwork of the nave edging itself up, so to say, among the more costly materials of the chancel. Lastly the grisaille of the clerestory, cold and flat and yet spotted with gaudy blots of colour, is surely in bad taste absolutely, as well as relatively to the rest of the interior. For the rest of the stained glass, by M. Alfred Gerente, is of the most opposite character. The great west window in particular throws an overwhelming flood of gorgeous green and gold light into the church. Of the design of M. Gerente's subjects—a Root of Jesse in the west window, and single figures of saints in those of the aisles—the *Eccle-*

sculptor need not speak. It is archaic and conventional beyond description; and "antiquation" has been adopted without stint. It is deeply to be regretted that such drawing should seem, from a variety of circumstances, to have the degree of sanction which its presence in this church extends to it. And as to the tone of colour, of which the west window sets the pitch, opinions differ so much, and dogmatism is as yet so much out of place in matters of which the eye is the ultimate judge, that we will not attempt to decide the controversy to which, as is well known, it has given rise. To our own mind, M. Gerente's colouring is harmonious and beautiful, though perhaps over rich and luxuriant. The *motif* of the west window both in subject and colour, is the Jesse window of Wells: and the French artist, we think, is not responsible for reproducing even too faithfully the faults, if they be faults, of the original which was proposed to him, with the consent of all parties concerned, for his guidance. More than this on a subject which has caused some misunderstandings we do not feel called upon to say, holding as we do an opinion about half way between the two extremes, and sympathising in some respects with both sides.

Far more sure of his principles than either of his colleagues, Mr. Dyce has frescoed the blank east wall of the church, and painted the walls of the sanctuary and the groined roof of the chancel in a style which, in our judgment, leaves nothing to be desired. There is no church in our Communion that can approach All Saints' in the dignity and beauty of the adornment of its most sacred part. It must always be regretted that Christian sculpture has not been admitted to a share in the decoration of this costly shrine; but at any rate Christian painting has lent its most effectual aid. It is a happy augury for the future that such a church as this has been imagined, completed, approved of, and formally consecrated by our ecclesiastical authorities to the service of Him for Whose honour it has been intended. The ceremony of last Saturday, coinciding with the completion of the twentieth year of our existence, sets the seal, in some sort, to the final triumph of the cause of Christian art to which our labours have been devoted. If any one would understand what has been effected for Christian art in England in the last quarter of a century, he should visit in succession first any church of that date, and then All Saints', S. Marylebone.

The subjects of Mr. Dyce's great altar piece—which it is surprising that no one has yet engraved—were painted in reverse order to their iconological sequence. The last painted is the most beautiful and touching of the whole. The architectural framework consists—as our readers are mostly aware—of two arcades of panels, one above the other, each containing seven niches, the central ones being wider than the rest. Above the springing of the vault, and separated from the arcades by a heavy cornice, is a still wider field for pictorial design. The lower range of panels contain a group of the Nativity between six of the Apostles; the upper one the Crucifixion between the other six Apostles; above all our Lord is represented enthroned with a hierarchy surrounding Him. The last subject, inadequately seen in respect of light, is very grandly treated; the background is blue paling upwards. The

figures and groups below are backed by a rich dark diaper. Into the twelve Apostolic figures Mr. Dyce has thrown a novelty and a distinctiveness, which is the highest praise, considering how the subject has been forestalled by some of his greatest predecessors. But the Crucifixion and the Nativity deserve yet higher admiration. In the former our Lord's figure, drawn with great purity and the deepest reverential feeling, is treated with the exactly right limit of conventionalism: the weeping Mother and S. John stand on either side of the Cross. Still more attractive perhaps is the lowest panel, in which the Blessed Virgin holds her Divine Infant, and three angels behind a low wall stand in adoring attendance. This group has been accused of a tendency to sentimentalism, but we cannot share the objection. There is indeed a special sweetness in this design, but no declination that we can perceive from a standard of the highest idealism.

These beautiful frescoes do not suffer, it must be owned, from the deeply tinted light of the French windows, to which probably their accomplished author conformed his work. Happily Mr. Dyce also undertook the painting and gilding of the parts of the chancel which immediately surround his pictures. Nothing can be better than the result. The tone and feeling of these enrichments recall to us the most successful of the polychromed interiors of Italian Pointed: and we must plead guilty to a wish that the whole interior had been coloured by the same hand.

Finally we have to notice the arrangements of the interior. These, it need not be said, are admirable, though not faultless. The plain alabaster walling beneath the frescoes wants further architectural enrichments; and the metal cross affixed to it just above the altar, is more conspicuous than graceful. But the levels of the sanctuary, &c., are well managed. The stalls, with subsellæ, are low and their ornamentation is not very effective. Their stone flooring is a mistake, if only for acoustic reasons. The brass lettern is grandiose, and the metal parclooses are powerfully designed. The organ, divided into two, stands half in each chancel-aisle. It is played from the north side. Of the pulpit we have spoken, so far as regards its inlaying. It is in design rather awkwardly managed, being too irregular and angular in plan; and it seems to want a plinth. The nave will be seated with moveable chairs; a decision for which it is impossible to be too thankful. The font stands under the arch connecting the tower with the south aisle. The cover, somewhat infelicitously composed of wood and brass, has the appearance of too great heaviness in spite of its strong supports by two pulleys. Upon the whole, however, we have never had occasion to notice a more suitable and dignified adaptation to the Anglican ritual than this magnificent church presents.

We renew our congratulations to all the parties concerned in this great work on the conclusion of their labours. They have all deserved well of the cause of religious art. To ourselves it is a source of no small pride and satisfaction that one of our most valued coadjutors has not only contributed with his proverbial munificence to the funds of the undertaking, but has been from first to last the originator, and adviser, and the ultimately responsible director of the works. This should be

reckoned as another claim which Mr. Beresford-Hope has fairly established on the gratitude of the Church of England. We do not say that All Saints', Margaret Street, is a perfect 'model-church.' We have not scrupled here, as always, to criticize freely. But we assert, without fear of contradiction, that our generation has seen no greater or more memorable work, or one more pregnant with important consequences to the future of art in England.

THE SECOND CHOIR FESTIVAL AT SOUTHWELL MINSTER.

WE have great satisfaction in reporting another successful meeting of the choir of Nottinghamshire in Southwell Minster, on the 28th of April last,—the very anniversary of the former one.

It is not easy to exaggerate the value and importance of these choir festivals, or of the associations under whose auspices they are organised, and of whose activity and success they are the result, as well as the test. It is to us a matter of no small surprise and regret that the excellent example of the midland counties has not, hitherto at least, been more extensively followed. We confess that we had hoped to be called upon to record other choir-meetings during the past year, besides those of Southwell, Ely, and Lichfield. We can scarcely imagine it possible that the numbers of clergymen from other dioceses, who have assisted at such ceremonials, should be content without endeavouring to introduce the like into their own neighbourhoods. Can there be any truth in the statement so often made, that the cathedrals themselves, which certainly ought to be foremost to encourage and foster any movement for the improvement of the music of the Church, are in fact, in one way or another, very frequently the main obstacles to choir festivals; which, in most instances, can only be held in the mother church of the diocese? We trust not.

The last year's festival at Southwell, as our readers may recollect, was conspicuous for the employment of the Plain Song of the Church, to a degree till then unprecedented. The success of that experiment was so complete, that it was at once determined to repeat it, on a still more extended scale, at the next festival,—that, namely, which is the subject of our present notice. We could have wished that it had been found possible, this year, to adhere *exclusively* to the ancient music. But we fear it must be granted that a certain concession to tastes formed in the modern corrupt schools of Church music is, on such occasions as these, not only tolerable, but necessary. Still, we cannot help longing for the time, which we firmly believe must arrive sooner or later, when the vast superiority of the Ancient Church Tones over the anomalous compositions called Anglican Chants, for the congregational execution of Psalm and Canticle, shall be acknowledged and acted upon.

The services at Southwell this year, as last, were prefaced by an im-

posing procession of about 260 choristers, lay clerks, and priests, all vested, and chanting "*Quam dilecta*" to the 8th Tone, 2nd ending. The procession moved in two columns from the chapter-house, down the north aisle of the nave; and, wheeling round at the west end, proceeded up the nave. The bishops (there were three present—Lincoln, Newfoundland, and Western New York) with their attendants, entered by the west door, and passed to the choir between the two lines drawn up (*Decani* on the north, *Cantoris* on the south, according to the use of Southwell, which is appropriately followed throughout the county) along the whole length of the nave.

For the Morning Service, the arrangement of the *Manual of Plain Song* was used, and the effect was admirable. The responses, particularly those of the Litany, were given with great accuracy and massiveness. The same may be said of the hymn, *Chorus Novæ Hierusalem*, from the *Hymnal Noted*, wedded, however, to the melody of *Ad Cœnam Agni*, 64". The Psalms and Canticles were sung with unfailing precision, and with (an unusual attribute of parish choirs) no little refinement. We fancied, however, that the chanting was not quite so spirited as last year. We would suggest that, if it be found absolutely necessary to make a decided pause at every comma in the verses of the Psalms, about half of those points might be dispensed with, without the least detriment to the sense. May we also be allowed to represent to the very able organist of Southwell, whose apparent grasp of the principles of Gregorian music is, considering the school in which he was educated, very remarkable, that the temptation to vary the accompanying harmonies of the Psalms almost *ad infinitum*, must not be entirely yielded to? There should be, we think, a reason, to be found in the words themselves, for every fresh combination of chords.

The Communion Service, also from the *Manual of Plain Song*, was excellent, as far as the choirs were concerned; but we must again enter our respectful protest against the mode of celebrating the Holy Mysteries, adopted by the bishop of the diocese. Until our clergy, whether bishops, priests, or deacons, are "*mediocriter docti in plano cantu*," however well-trained the choirs may be, the work of our choral associations will be only half done. It is intolerable that, where such evident care has been taken, as at Southwell, that all the services should be worthily rendered, the chiefest of all, the Holy Sacrifice itself, should be marred by the unwillingness or incompetence of the celebrant—usually, of course, the principal dignitary present—to recite the very easy Plain Song of the English Liturgy.

The number of communicants was very large. Among the members of choirs present we were glad to observe numerous instances of unaffected devotion and reverence. On the other hand, the behaviour of a considerable portion was far from satisfactory.

At Evensong, the Psalms and Canticles were extremely well sung to Anglican chants, with an unvarying vocal harmony. The Preces were the same as in the morning. A hymn from Redhead's collection, and Tallis' canon in G for Bishop Ken's Evening Hymn, were sung, the one before, the other after, the sermon, which was delivered in the nave, the clergy and choirs standing in front of the pulpit.

We must not omit to mention the judicious selection, and fair (but not perfect) execution, of two well-known anthems, the one at morning, the other at evening, prayer,—“If God be for us,” by Palestrina, and “Sing to the Lord,” better known as “The proud have digged pits,” by Dr. Tye.

In concluding our notice of the second Southwell Choir Festival, we beg to offer our hearty congratulations to all who have been concerned in its organisation. It is no secret that the energetic Rector of Southwell is the person to whom the choirs of Nottinghamshire are mainly indebted for their efficiency. The appointment of a travelling choir-master has been evidently of immense service. We would suggest that one, or perhaps two, of the resident clergy should undertake the office of *caeremonarius*, for the sake of ensuring the due effect of the procession, which forms too important an element in gatherings of this kind to be left altogether to chance.

ARCHITECTURE AT THE ROYAL ACADEMY AND ARCHITECTURAL EXHIBITION, 1859.

We promised in our last number to offer a comparative review of the ecclesiology contained in the Architectural Exhibition and in the Architectural department of the Royal Academy's annual assemblage. In the fulfilment of this task we find ourselves beset with the somewhat whimsical difficulty of one element in the comparison having nearly attained its vanishing point. What may be in store for architecture in the Royal Academy of the future we cannot guess,—whether the Conduit Street Gallery will hold its own in the race with the pluck to which it owes establishment we can only hope; but certain it is that this year will not be the one to which the future historian of British architecture will turn back with thorough exultation.

We will commence our survey with new churches,—not too curiously investigating whether the glowing paper indicates a building really to be constructed, or one of that airy class “submitted in competition.” One of the most noticeable occurs early in the Royal Academy (1060), and is entitled “Interior of a small church designed in the Early Christian style, and proposed to be erected in Yorkshire,” by Mr. Sidney Smirke. It is absolutely and literally a small basilica, with two aisles, the altar placed on the chord of the apse—the walls being covered with decorative painting, into which symbols are introduced, and the aisles divided from the nave by pillars of green marble or scagliola. We do not of course recommend or commend such an abandonment of our distinctive northern and pointed traditions, nevertheless we indicate the attempted experiment with no unkindly feelings. Mr. Street contributes very pretty sketches of two small churches. He is also noticeable in the Architectural Exhibition for his intended church in Westminster, which we have described elsewhere, and for a very rich sculptured pulpit. Mr. Clarke curiously sends the in-

terior of his church at Heywood to the Academy, and the exterior to the Exhibition. The unfortunate (because violated) competition for the R. C. church of S. Peter and S. Paul at Cork, enriches the Royal Academy with the interior and exterior, both of Mr. Murray's (1062, 1100) and Mr. J. P. Jones's (1076, 1113) churches. In the former a not very successful attempt to combine the aisled and auditorium systems is shown, involving in forms apparently derived from the trefoiled section, an extremely complicated roof. Mr. Jones's church is a starved cathedral, with double aisles and triforium, in a feeble kind of early continental Pointed, but with the inevitable English wooden roof to the nave, exhibiting externally some faint attempts at coloured effects with red brick. Mr. Goldie gives (R. A. 1130; and 350, Architectural Exhibition,) the east end of his church at Scarborough, which has the peculiarity of having a windowless apse relieved by an external arcaded gallery. The steeple presenting a short spire, has a solid sea-side look about it; but we must counsel Mr. Goldie not to repeat this type too often. It occurs again in his church of S. Patrick at Bandon (Arch. Ex. 35), which has moreover a three-sided apse rather deficient in character.

Of the various churches shown in Conduit Street we only pretend to notice a few, and we will begin with a brown-looking model on the table, which seems to indicate a church wherein a straddling nave in that no style of Italian which is so popular with conventicle builders, propped by a consumptive tower, effloresces eastward into a shallow chancel and transepts weighted by a cupola on an octagonal tambour, and propped by four more little—shall we call them towers? each stuck into its own corner, and each capped by its own little capping. Inside, the straddling nave boasts of columns and aisles, and the whole seems fitted up in a style of chaste simplicity. The author of this "labour of an age in piled stones" is "W. Tite, Esq., M.P." The locale is Gerard's Cross, Bucks, and the building, which we hear is to hold 400 persons, is not yet consecrated. It is something to be possessed of Mr. Tite's ideal of a village church.

Mr. Collins's new church at Hooton Park, Cheshire (135 and 151) now being erected for R. C. Naylor to hold 200, is in an Italianising type of Romanesque. We should of course have preferred Pointed. But no cost seems to have been spared in the design, which we are glad to see includes in the plan (which rightly is given) an apse with eastern aisle. The building is cruciform with a low octagonal lantern spire. The nave is of three bays, and all the pillars are red granite. The least satisfactory feature is a low campanile attached by an open cloister to the south side. The material of the building is red and white sandstone.

Mr. George's interior of a "cathedral" (1124) must be noticed as a specimen of perverted taste; the style is Norman, with sprawling sprites of modern Italian feeling hitched into all possible spandrels.

Mr. Hellyer's new church at Kingsclere, Woodlands, Hants, (322) is a Middle-Pointed study, which would have been more in date some twelve years since. We should add five more to Messrs. Vulliamy and Johnson's proposed new church at Rochester (337). Mr. Coe's

design of the church lately erected for the Bishop of Brechin at Dundee (Arch. Ex. 301) exhibits the west end of a small building, with a north aisle and a small bell spirelet to the south.

On the whole we think that among the new churches which the Architectural Exhibition contains, by no means the least creditable, is one of which all the designs (the plans inclusive) are honestly shown in a portfolio lying on the table, and which will accordingly, in all probability, be overlooked by forty-nine out of every fifty visitors. The architect is Mr. Lewis, and the building is offered for the small sum of £3,000 to be erected at Clapham. The style is Early Middle-Pointed, and the plan is cruciform, with aisles somewhat, we fear, too long. The nave has five bays, and the chancel levels seem well managed, while the fittings are of a satisfactory character. We do not imagine that the steeple is included in the computation.

Our readers will not have forgotten that more than civic act of perfidy by which the Town Council of Edinburgh strove year after year, until happily arrested by the heavier hand of the court of law, to break faith with Parliament and the public, and convert the means entrusted to them for the rebuilding of Trinity College Church to their own ends. In pursuance of this disreputable object, a competition was announced for a new church "on the same model" as the old one, i.e. Gothic of some sort or other, suited to the ritual of the Kirk as viewed through Town Council spectacles. Several of the tangible results of this elaborate *mala fides* hang on a screen in the Architectural Exhibition, and we are glad to see that, as a body, they are such as are truly congruous to a competition so engaged in. That by Mr. Goldie is the best, but even that is flat and spiritless. Closely adjacent are some of the tenders for Mr. Spurgeon's non-Pointed tabernacle.

We pass over sundry cemetery chapels in the Architectural Exhibition. The only one we can honestly praise is by Mr. Withers.

Church restorations are, we are sorry to say, "conspicuous by their absence" in both exhibitions. Indeed, we only find Mr. Slater's very effective uncoloured drawing of the choir of Sherborne (R. A. 1091), to notice among larger works. Mr. Withers sends several of the parish churches which he has restored with his accustomed carefulness and good taste.

Messrs. Prichard and Seddon present (R. A. 1050) their rehabilitation of Christchurch College, Brecon, as originally designed, with the school-house raised upon an open cloister. We sincerely regret that the judgments of the local authorities will probably necessitate the suppression of the latter very telling feature. The design, by the same architects, for the Gothicising of Patington Park, Warwickshire, (R. A. 1109,) appears to convert a substantial mansion into a most picturesque outline, without impairing its intrinsic comfort.

We are glad to see that, in his Public Rooms at Berkhamsted, (Arch. Ex. 323,) Mr. Lamb has not lapsed into his usual mannerism.

In Arch. Ex. 166 Mr. F. R. Wilson shows a very clever transformation of some rubbishing old cottages and a granary into four residences of a sort of conventional but allowable Pointed, at Alnmouth by the sea, in Northumberland.

Among miscellaneous designs, a fountain at Oswestry strikes us as a feeble reminiscence of Mr. Burges' clever suggestion for a similar monument at Gloucester. In one respect, however, this design carries off the palm of originality; for the architect has the quaint audacity, unknown to Greek or Goth, of introducing full-sized statues of naiads, as if paddling in the water.

Mr. Goldie's altar in the R. C. church of S. Vincent, at Cork, (Arch. Ex. 334,) is a rich specimen of that modern developement of the retable, with apparatus for Benediction, which the present Roman ritual has called forth. We doubt, however, the effect of the double scale of the larger figures in the niches brought into immediate juxtaposition with the smaller proportion of those in the groups. Mr. Goldie (Arch. Ex. 649) gives some pretty studies inspired by Mr. Scott's work on Domestic Architecture. Mr. Shaw's two sketches for organs (Arch. Ex. 153) are somewhat rich, and strongly remind us of Mr. Street's style. Mr. Blomfield's public drinking fountains (Arch. Ex. 56) are truthful.

For what, if it were not so ridiculous, might be justly called profanity, commend us to a sketch for a small Gothic villa, with farm premises adjacent, in the Architectural Exhibition. The premises are so grouped together as to mimic an early apsidal church.

We have alluded to the series of competition designs for Trinity Church, Edinburgh, in the Architectural Exhibition. On the same screen are hung sundry of the tenders made for the Ellesmere memorial, in Lancashire,—a memorial assuming the form of a tower. Gothic art is Gothic art; it will, we believe, survive much; and we ought, we suppose, to be glad at its most *outré* developements. Otherwise, we confess to no little dismay at this gaunt series of variations on the Italian Pointed campanile, and the baronial fortalice.

Apropos of towers, we may note that Mr. Street contributes (Arch. Ex. 343,) a most carefully executed coloured drawing, on a large scale, of the Campanile of Florence. We are glad to see the name of an architect of reputation attached to such a work. Mr. Goodchild gives us, in two perspective interiors (Arch. Ex. 328 and 329), Wren's first design for S. Paul's Cathedral, created from the model now in the Architectural Museum. The sight of these drawings makes us even more thankful than that model, that this design was not carried out. It appears to us to possess all the points in which the cathedral is now open to criticism, with a much smaller proportion of its redeeming merits.

Mr. Burges, with a happy versatility, appears in the centre of the Architectural Exhibition with a Gothic sideboard, profusely painted by Mr. Westlake with scenes from the French 13th century poem of the martyrdom of S. Bacchus, and heads in medallions symbolising various wines,—sherry, for example, as a fair, and port as a dark beauty; champagne perhaps too coquettish, if the idea did not accord with the nature of that over-praised wine. A frame (120) gives us the representations of some other still more remarkable pieces of furniture, designed by Mr. Burges, and richly decorated.

As usual, Mr. Hardman and Mr. Hart display their achievements in

metal work in the Architectural Exhibition; and to our surprise we find the Patent Wood-carving Company returned to life. In a small catalogue of their works which is appended to their stall, we find that the wood carvings at S. Barnabas', Pimlico, emanated from their ateliers.

Numerous sketches of painted windows, chiefly by Messrs. Clayton and Bell, Mr. Powell (representing Mr. Hardman), and Messrs. Lavers and Barrand are to be found on the walls of the Architectural Exhibition. To enter into an examination of them would carry us beyond limits. The sculpture room at the Royal Academy contains (1259) Mr. Philip's recumbent effigy of Queen Katherine Parr, executed for her restored high tomb in the chapel of Sudeley Castle, Gloucestershire.

We sincerely regret to have to part with the Architectural Exhibitions of the present year with such modified praise. But architecture must continue to fail in its exhibitions so long as it continues its attempt to amuse the public by competing with the legitimate exhibitions of pictures through pretty drawings and smart frames.

ECCLESIOLOGICAL SOCIETY.

A COMMITTEE Meeting was held at Arklow House on Friday, May 6th, 1859: present, A. J. B. Beresford-Hope, Esq., in the chair; F. H. Dickinson, Esq., the Rev. S. S. Greathead, the Rev. W. Scott, and the Rev. B. Webb.

The minutes of the last meeting were read and confirmed. The Rev. J. H. Sperling, M.A., Rector of Wicken Bonant, Essex, and author of *Ecclesiological Walks in Middlesex*, was elected an ordinary member, and afterwards added to the committee.

A new number of the *Dietsche Warande* was received, and letters of acknowledgment from the Surrey Archæological Society.

The committee approved of the selection by a sub-committee of a cast from one of the eight panels of a tomb in S. Giovanni, Verona, for the Ecclesiological Society's prize of five guineas for coloured decoration in connection with the Architectural Museum. Mr. Beresford-Hope's offer of an extra prize of three guineas, if any works should appear deserving, was mentioned. The scheme of the Architectural Museum Prizes for the year, and the conditions, will be found below.

Mr. Slater met the Committee and consulted it on a question of great importance as to the proposed restoration of the choir of Chichester cathedral. It appeared that a legacy of £2000 by the late Dean was to be applied to the restoration of the choir; and the question had arisen as to the proper limits of the choir eastward and westward. The following resolution was adopted:—

“This Committee having considered the plan of Chichester Cathedral in connection with Mr. Slater's report recommending the retention of the stalls in their present position under the lantern, are decidedly of opinion that it

would be most advisable to retain the actual arrangement, not only on archaeological but upon practical grounds. By so doing they are of opinion that the requisite arrangements for the peculiar uses of a Cathedral would be most completely secured, while the congregational accommodation imperatively demanded would be most conveniently provided in the nave."

Mr. Slater exhibited his further designs for the restoration and rearrangement of S. Mary, Higham Ferrers, for the new church of S. Michael, Hazelbeece, Northamptonshire, for the restoration of All Saints, Nuseby, Northamptonshire; and for a new school, with reading-room, &c., attached, for the parish of S. John Evangelist, S. Pancras, to be built in a court leading out of Tottenham Court Road.

M. Alfred Gerente of Paris met the committee, and, in an account which he gave of ecclesiological progress in France, mentioned that the Emperor had promised that the war should not interfere with the immense public works now in hand. M. Gerente's great rose window for the south transept of Notre Dame of Paris was now ready, and only waiting for the stonework to be renewed. He mentioned the state of the works in the choir of Notre Dame, and as to its new spire; and stated that the whole *quartier* of the *Cité* was in course of reconstruction by M. Viollet Leduc—but unfortunately in a Renaissance style.

Mr. Truefitt met the committee and exhibited his designs for a new school at Aberpergwn, Glamorganshire, and for the restoration of the curious little church of S. Andrew, Little Shelsley, Worcestershire. The committee recommended strongly the retention of the high screen, returned from the chancel-screen, and marking off a chantry chapel at the eastern end of the nave on the south side. This rare arrangement is found also in the church of S. Mary, Fenny Bentley, Derbyshire, and has been preserved in that instance. It was advised that the floor of this chantry should be furnished with moveable chairs.

Mr. Seddon met the committee and exhibited an excellent drawing of the design, by Mr. Prichard and himself, for the thorough restoration of the west front of Llandaff cathedral. The northern tower is to be completed with a rich open parapet after the type of the Somersetshire towers: the southern one will have a lofty octagonal spire. The committee also examined Messrs. Prichard and Seddon's successful competition designs for the restoration and rebuilding of Brecon college; and for a new school at Llandough, Glamorganshire; and also two designs, one more elaborate than the other, for a new church at Cardiff. Mr. Seddon also brought the designs for a new church at Newport, Monmouthshire.

Mr. G. M. Hills met the committee and exhibited numerous illustrations of a paper on Boyle Abbey, which he had prepared for the *Ecclesiologist*. Of these the committee selected the ground plans of Boyle and Kilmallock abbeys, a panorama of Kilmallock, and a view of Adare church.

Mr. Burges met the committee and kindly agreed to draw on wood as an illustration of his paper on the restoration of the Salisbury chapter-house one of the sculptured subjects from the spandrels of the arcade.

Mr. Barraud met the committee and exhibited some cartoons, to be

executed by Mr. Lavers and himself, for stained glass windows at Gulval, Cornwall; for the west window of S. Anne, Highgate Rise; for a Romanesque window, with medallions and early mosaic borders, at Broomhill, near Honiton; and for a window, representing S. John the Baptist and the Resurrection, at Spettisbury, Dorsetshire. A memorial window of two lights for Brimpton church, executed by Messrs. Lavers and Barraud from Mr. White's design, was also examined. The subjects were the Resurrection and Ascension, and the committee remarked on the anatomy of the figures and on some of the symbolism introduced.

Mr. White met the committee and exhibited the designs for a Pointed house at Ingatestone, Essex, for the rebuilding of S. Nicholas, Sidmouth, (of which he promised a lithograph for the *Ecclesiologist*) and for new schools at Andover. He also showed a chalice and paten of latten silvered, which he had designed and had executed at a cost of not more than twenty-three shillings for use in poor colonial dioceses.

The committee examined the drawings for a new church at Highgate, in the parish of Hawkhurst, Kent, kindly forwarded by Mr. Scott, A.R.A.; and the designs for a new church at Barcombe, near Lewes, by Mr. Ferrey.

They also examined the designs for a new church, of unusual artistic merit as respects its polychromatic decoration, by Mr. Street, intended to be built in the parish of S. John Evangelist, Westminster; and drawings by the same architect of new churches at Cowley, Oxfordshire and in the parish of S. Giles, Oxford.

Mr. Withers' designs for rebuilding the church of S. Helen, Little Cawthorpe, Lincolnshire; Mr. P. Boyce's for the restoration of Llanaber church, Merionethshire; and Mr. W. M. Teulon's designs for new schools at Llandilo were next inspected.

Mr. S. S. Teulon sent his drawings for the following works, a cemetery chapel and lichgate for Marlborough; a wooden and metal spire to be added to his tower at Fosbury; the restoration of S. Martin, Welton, Lincolnshire; additions to S. Helen, Kirmington, Lincolnshire; the rebuilding of the nave and tower of S. Bartholomew, Newington Bagpath, Gloucestershire; a drinking-fountain for the east end of the new church of Holy Trinity, Hastings; a fountain for S. Chad's well in the quadrangle of Shadwell Court, Norfolk; some cottages built at Wimbledon by the Cottage Improvement Society; a parsonage at Netherfield, Sussex; a rectory at Birch, Essex; a parsonage at Billington, Beds; additions to the vicarage at Coniscliffe, Durham; a vicarage at Billingshurst, Sussex; timber additions to a rectory at Mister-ton; and cartoons for stained glass windows and for fittings at Shadwell Court.

From Messrs. Walton and Robson the Committee received the drawings of the restoration of S. Botolph's, Bossall, Yorkshire, and of a shop in Domestic Pointed for Durham; and also the elevation of the restoration of the great central tower of Durham Cathedral.

Some designs for organ-cases, for village churches, by Mr. Lewis were examined.

Mr. Keith submitted a number of recent works of church-plate, in-

cluding a chalice (designed by Mr. Street) in which the enamelling was more delicate than in most former instances.

A grant of five pounds was made to the Rev. J. M. Neale in consideration of expenses incurred by him in his researches after Inedited Sequences.

The twentieth anniversary meeting was fixed for June 21st, at eight p.m., at the Architectural Museum, South Kensington; and it was agreed that the subject for discussion on that evening should be the proper arrangement of cathedrals, with especial reference to large occasional congregations.

Letters were received from Messrs. Scott, A.R.A., C. B. Allen, Ferrey, Withers, Robson, Teulon, Lomax, Clarke, the Rev. E. Huff, the Rev. J. Jebb, the Rev. T. James (inclosing the Northamptonshire Society's Petitions about the style of the new Foreign Office), and Mr. G. J. R. Gordon. The latter gentleman, writing from Hanover, mentioned that the celebrated archæologist the Abbé Bock had informed him that he had found at Monte Casino an ancient wheel, round which was rolled a slip of parchment, painted with pictorial illustrations (of thirteenth century date) of the *Exultet jam angelica turba celorum*; during the singing of which in choir, a deacon, by turning the wheel, set free the parchment which, being handed down to the people, informed them by the pictures of the subject of each verse. Was this the origin of the Buddhist prayer-wheels, or on the other hand was it a kind of improvement upon that strange practice? Mr. Gordon kindly undertook to give a notice of the Scandinavian Ecclesiological books lately forwarded to the Society.

The Committee then adjourned to the 21st of June.

The following circular has been issued:

"78, NEW BOND STREET, LONDON. W.

"6th May, 1859.

"DEAR SIR,

"THE TWENTIETH ANNIVERSARY MEETING of the ECCLESIOLOGICAL SOCIETY will be held at the Architectural Museum, South Kensington, on Tuesday, June 21st, at Eight o'clock, p.m.

"The Second and Third Meetings of the Ecclesiological Motett Choir will be held on Tuesday, June 7th, and Thursday, July 21st, at S. Martin's Hall.

"Yours very faithfully,

"BENJ^N. WEBB, } Hon. Secs.

"J. M. NEALE,

"H. L. JENNER,

"Hon. Sec. for Musical Matters."

THE ARCHITECTURAL MUSEUM.

"PRIZES TO ART-STUDENTS AND ARTIST-WORKMEN. 1859.

"Prizes for wood-carving.—The Committee of the Architectural Museum offer to artist-workmen two Prizes of £5. 5s. and £3. 3s., as First and Second Prizes, for the most meritorious specimens of carving in Wood, being the enrichment of a hollow moulding, not less than 18 inches long and seven inches

wide, either in Naturally or Conventionally rendered foliage, with or without animal life. The work may be executed in either hard or soft wood as the workman pleases.

"Prizes for Coloured Decoration.—A Prize of Five Guineas is offered by the Committee of the Ecclesiological Society (of London) through the Committee of the Architectural Museum, for the competitor who shall show himself most successful in colouring, according to his own judgment, a cast from a panel (one of eight) from the side of a tomb in the Church of San Giovanni, Verona. It contains a draped female figure, surrounded with foliage on a flat ground in low-relief, and enclosed in a narrow border. Mr. Beresford-Hope, M.P., will give Three Guineas in one or more extra prizes if any works appear deserving of being so rewarded. This being specifically a *colour prize*, the same cast for competitive coloration is proposed to all the competitors. The Candidate may adopt that medium for applying his colours which he prefers, but he is expected to treat the panel as forming a portion of an architectural composition, and not as a cabinet piece. The original is in marble.

"Casts from this panel will be supplied on application to the Honorary Secretary of the Architectural Museum at 5s. each *at the Museum*, or by payment of 2s. extra for packing and case. Duplicate Casts will be allowed. The Committee of the Ecclesiological Society will themselves adjudicate.

"General Conditions.—All Specimens sent in competition for the Prizes must be deposited in the Architectural Museum, free of cost, by the 1st of December, 1859, with the competitor's name and address, and those of his employer (if any) attached. They will remain the property of the competitor or his employer and will be exhibited in the Architectural Museum for one month before the prizes are awarded, and also until after the day of presentation if thought desirable. The Specimens must be removed at the expense of the respective competitors. The Prizes will not be awarded unless there appear sufficient merit in any of the Specimens to entitle them to such distinction: but certificates of merit in addition to the prizes, will be given in such cases as the Judges may consider deserving.

"GEO. GILBERT SCOTT, A.R.A., TREASURER.

"JOSEPH CLARKE, F.S.A., HON. SEC.,

"13, Stratford Place, W., where communications should be addressed.

"March, 1859."

OXFORD ARCHITECTURAL SOCIETY.

A MEETING of the Oxford Architectural Society was held at the Society's Rooms, Holywell, on Tuesday, March 22, at eight o'clock. The President in the chair.

The Secretary, in reading the Report, stated that the letter sent by him to the Lord Mayor of York had received a very courteous reply, expressing his Lordship's thanks to the society for their interest in the preservation of the antiquities of his native city, and his own earnest desire that they should remain unimpaired. The Secretary felt happy to be able to inform the society that the proposition for the destruction of the Old Barbican, at the Walmgate Bar, York, had been negatived by twenty-eight votes of the York Council to eight.

A vote of thanks was passed unanimously to the Lord Mayor of York for his care of the antiquities of his city, and for the letter received from him.

The discussion on the subject of the last meeting, which was adjourned to the present meeting, was opened by the President, who stated that the object of the committee in proposing a discussion to-night, on the subject which Mr. Skidmore had brought before the society at the last meeting, was to enable the members to consider more in detail the various points which had been brought to their notice; the subject was new to all of us, and one worthy of attention. He seemed to think that not unfrequently shrines were original models of churches, first made in metal, and then serving for the general idea of a church. He considered this not an improbable view, and one which was supported by facts of which we were aware, namely, that metal workmanship was in advance of stone. He regretted very much the impossibility of Mr. Skidmore being present at this meeting, and he feared that without the iron models, which so lucidly explained Mr. Skidmore's arguments, members who had not been present at the last meeting would find difficulty in understanding the views which were to be examined to-night.

Mr. Lowder scarcely hoped to throw much new light on the subject; one to him, perhaps, more interesting than any other in architectural design, and one to which he had paid some attention. The views, he remarked, of Mr. Skidmore were so novel and yet so plausible, that though at first he disliked the notion of metal foliage being the model for stone, yet on considering the subject more carefully, he felt persuaded that very much in this view was true. He did not confine his remarks to mediæval work; he would go back to the more ancient styles of architecture, and he thought that we should discover that the carving of stone capitals would resolve itself into two classes—those of essentially stone character, and those which were derived from metal. Of the former were the Egyptian class of capitals, and the Grecian Doric: of the latter, all capitals of the Corinthian type, and he begged attention to the circumstance that Corinthian brass or bronze was at one time the most famous in the world. Our earliest foliage followed the Corinthian type; it then developed into the stiff-leaved foliage of the thirteenth century, deriving itself, if the views here put forward were correct, from the metal ornamentation in gold, silver, or copper; the feeling by which the architects were actuated being that of wishing to represent in commoner materials the choice work of their noblest metals. The next century imitated natural leaves, while the fifteenth conventionalised and stiffened them. He then referred to the more appropriate character of the lamina of metal to represent the delicacy and pliability of natural foliage, in comparison with the unbending nature of stone, and alluded to a practice, which seemed natural, of a workman drawing from his breast his metal crucifix, and carving from it one in stone. In conclusion, he said that if the theory Mr. Skidmore advocated were true, it must bear sifting in every quarter, and this was the duty of a society like our own.

The Rev. J. Millard expressed his hesitation to accept at present a principle the apparent reality of which he could scarcely refute, because he thought that if it were true it was not a little humiliating and destructive to the principle in which the society commenced its existence

by asserting, namely, that each material was adequately and really treated by the ancient architects. He produced a sketch of a cross of a common character, which was certainly more of an iron construction than a stone, and observed that there was great apparent probability in the idea that the ancient builders took for their models the carvings in precious metals, but doubted that they went through so laborious a process as first making a model from nature in iron and then copying it in stone.

After some remarks from the Rev. F. T. Simmons on the clever treatment of iron amongst the Russian serfs, and the general taste for metal decoration among uncivilised or only semicivilised nations, and a slight conversation on the several topics brought forward, the President adjourned the meeting till next term.

The first Meeting for the Term was held in the society's rooms, Holywell, on Wednesday, the 18th of May, at 9 o'clock.

The Treasurer, in the absence of the President, took the chair. The following gentlemen were elected: J. R. Stewart, Esq., Pembroke College; A. Wilkinson, Esq., Christ Church; W. Thorold, Esq., Christ Church.

The Secretary was glad to inform the society that some measures were taken for the preservation of the old gateway, the last remains of S. Mary's abbey, Reading, and that he was informed that efforts would be made for its restoration. He was also requested to lay before the society some encaustic tiles from the manufactory of Mr. Godwin, of Lugwardine, near Hereford. The tiles were of excellent manufacture, and one of them elicited attention from its very admirable imitation of ancient tiles. Mr. Godwin received the thanks of the society for his present: they were happy to have the opportunity of recommending him both for superior character of workmanship and reasonableness in price. He then proceeded to show some copies of ancient mural paintings, found by him in Withington church, near Hereford, which were of an interesting character, inasmuch as they exemplified a habit which has shown itself elsewhere of painting over paintings already in existence; in this case there were no less than three sets of paintings.

The chairman then requested Mr. Lowder to read the paper which he had promised for the evening on Hereford cathedral.

Mr. Lowder, after handing round some sketches of various details which he had made at Hereford, proceeded to explain his object in bringing this subject before the society. He considered that over and above his own private interest and study in this building, he was induced to enter on the subject as one on which there had been some controversy of late, and some severe strictures by certain of the press. Before noticing these he would sketch briefly the history of the building itself. The main portion of the two earliest churches in A.D. 825 and 1012, were destroyed, and the earliest work which now exists was the work of Bishop Losing, in 1079, and Raynelmus, in 1115, while the later Norman work behind the altar was that of De Vere in 1136. This took in the nave, choir, and part behind the altar. The lady

chapel and crypt about 1200. The lower portion of the central tower, perhaps, some twenty years later; the upper portion quite a century later. He then noticed the tomb of Peter Aquablanca, and dwelt at length on the splendid works in Bishop Cantilupe's time, between 1250 and 1258, including the north transept, the earlier portion of the north porch, the clerestory of the choir, and a doorway on the south-east corner of the nave leading into the cloisters. He begged leave to differ with Mr. Britton and the Glossary on the date of the chapter-house, which they assign to this period, believing it to have been built quite seventy years later, the character of the remains bearing the marks of the Decorated style of Edward III. It appeared to him to be rather later than the eastern transepts, which take a middle place between Cantilupe and the middle of the fourteenth century. In the reign of Henry VI. Perpendicular additions were made, as John Stanbury's chantry chapel on the north side. Edmund Audley, Bishop of Hereford, built, in Henry the Seventh's reign, in the year 1492, a chantry on the south side of the lady chapel. About this period come the main cloisters, and of a later style what are called the Bishop's cloisters. In 1530, Charles Booth added a supplementary porch to the then existing early one. This concluded the ancient history of the cathedral, and Mr. Lowder regretted that that of the modern part was anything but a gratifying task. He believed few churches had suffered so much from wanton barbarity and reckless restoration. First, the chapter-house suffered severely under the Cromwellians; then came Bishop Bisse, who carried away large portions of it to repair his palace. In 1786, the west tower fell from neglect; a large sum was expended on the rebuilding, not of the tower, but of a hideous west front by Wyatt, who curtailed the length of the nave 15 feet, built a new triforium and clerestory, destroyed the old groining, lowered the pitch of the roofs generally, and effected an amount of mischief which it would take three times the sum he expended on his trashy performance to restore to its old condition. On this subject he fully agreed with Mr. Britton's strictures. Some time about 1830 the pinnacles of the tower were erected. In 1841 Mr. Cottingham commenced his work, not of restoration, but of pulling down and rebuilding. This portion of the restoration Mr. Lowder severely criticised. The nave roof was coloured before the year 1850. Mr. Cottingham's works stopped about 1851. Mr. Lowder stated that his acquaintance with the cathedral began in 1851. The present state, he remarked, offered a contrast to the state it was then in. He then read an extract from the leading article of the *Builder* of the beginning of April, in which he pointed out many misstatements of a very injurious character to Mr. Scott, under whose able superintendence the present works are being conducted; he specially referred to the imputation that the colouring of the nave roof and the tiles on the pavement were done with his sanction. The more serious imputation of neglect to the dead he wished to show was equally unfounded. As secretary he felt bound to report to the society, if he had the opportunity, the progress of large works, and such surely was Hereford cathedral. After some remarks on these charges, he proceeded to state that he considered the

conduct of the *Builder*, in trying to leave the impression that the present restorer was the author of his predecessor's mischiefs, was unfair, while it was their duty to have drawn attention to the condition of the cathedral before, and not to hinder the work while conducted with the greatest care and skill by so trustworthy a person as Mr. Scott.

The chairman moved the thanks of the society to Mr. Lowder for his paper.

Mr. Buckeridge, on behalf of Mr. Scott, thanked Mr. Lowder for his able defence of him, which he was sure Mr. Scott would have done if he had been present.

The meeting was then adjourned to Wednesday, June 1, at 9 o'clock p.m. Members are requested to attend.

ARCHITECTURAL SOCIETY OF THE ARCHDEACONRY OF NORTHAMPTON.

A COMMITTEE meeting was held on Monday, April 11. Lord A. Compton in the chair. The following new members were elected: Rev. Christopher Smyth, Woodford, Rev. E. V. Buckle, Dallington.

Plans for the new church of S. Mary's, Peterborough, by E. Christian, Esq., were submitted for consideration. The committee considered that it followed the type of a country rather than a town church, and recommended greater height to the walls, and windows of a less domestic character. They strongly recommended increasing the width between the seats, which as at present drawn shows only 2 ft. 8 in. from seat to seat, a space which, with the slope given to the backs, hardly admits of kneeling. The church is so designed that a north aisle may hereafter be added, if required.

The complete plans for Hazlebeach church, by Mr. W. Slater, were examined. The committee still continued to consider this the far preferable plan to another arrangement which had been proposed, and fully approved of it, with some suggestions as to a few of the details.

A portion of the plans for Loddington church, by Mr. J. H. Christian, including a new south porch, were again considered, and the plan approved which grouped the children in one mass to the west of the font.

Mr. Scott's original plans for the proposed chapel of the Lunatic Asylum were exhibited, and the secretary asked the advice of the committee on some points on which he had been requested to communicate with Mr. Scott.

The first of a series of plans for the "Cottage Improvement Society," not yet published, were exhibited and approved. This plan places one of the three bed-rooms on the ground floor.

The secretary stated that the memorial and petition, in favour of the Gothic style for the new Public Offices, had been signed by upwards of a hundred members of the society, and that other societies were adopting the same course; also, that further offers of contributions had been made, should a public museum be formed for the town and county; also,

a notice from the Church Music Committee, that a gathering of parish choirs was contemplated, to be held at Peterborough, on the 20th of June.

Mr. Elliott consulted the committee as to the chancel aisles of S. Giles' church. It was resolved to visit the church on the next committee meeting.

Mr. Butlin stated that a faculty had been obtained for the restoration and enlargement of S. Sepulchre's, and asked the committee for their assistance, which was readily promised; and the secretary was desired to summon the old committee at the earliest advisable period. Mr. James stated that half of the choir roof of the cathedral was now exposed to view, and the effect of the colouring remarkably good. It has been executed by Mr. Clayton, under Mr. Scott's superintendence.

The reports for the year 1858 are expected to be soon ready. The librarian was directed to purchase several architectural works, and a special subscription was entered into to purchase the interleaved copy of Bridges, with Baker's notes, which had been offered to the society on very favourable terms; and the secretaries were directed to make application to members to assist in securing this valuable book for the society.

NEW CHURCHES.

S. —, Hawkhurst, West Kent.—Mr. Scott has carried out in the nave of this little village church, of which we have seen sketches taken from the north-east and north-west, the local type of a broad and low three-gabled structure, in a somewhat French form, of the style transitional between First and Middle-Pointed. The east window of the chancel, which is destitute of aisles, exhibits a three-light design, with rudimentary plate tracery of sexfoiled roses in the head. The characteristic feature of the side of the chancel is the arcading, which runs continuously, only interrupted by the two windows, of two lights each, of which the more eastern is at the distance of one arcade from the east end, and the other at that of two from the other window, and from the western termination of the chancel. The east windows of the aisles are of three lights, the central stilted. The north aisle resolves itself into four bays, with a porch—a stone one, with open arcading—in the second bay from the west, and a two-light window with plate tracery in the others. At the west end the arcading is resumed in the two long two-light windows of the nave, spaced and flanked by single arcades. In the gable is a small circular window, with tracery designed upon S. Andrew's cross. The aisles have respectively a long two-light west window. The abaci of the shafts all through are square. The steeple, which stands to the north of the chancel, has in each face two disconnected single lights in the belfry stage, surmounted by three evenly spaced little circular openings. The spire itself is a broad and massive stone broach. This part of the composition rather recalls Surrey. We cannot speak positively of the south side, or of the internal features. We congratulate Mr. Scott on having given such graceful

expression to his idea. The church itself is, we hear, the fruit of distinguished individual munificence.

S. —, Westminster.—We congratulate Mr. Street on having an opportunity of building in London itself a church of more than common pretensions. The church is founded by the daughters of the late Bishop of Gloucester and Bristol, (who was a canon of Westminster,) and is situated in Garden Street, near the Vauxhall Bridge Road. In style, the design is of the same type as All Saints, Margaret Street, and Mr. Street's own church at Boyn Hill. The plan is peculiar. There is a nave of 60 feet by 23 feet 3 in., separated by wide arcades of three arches from its aisles: a chancel, 36 feet 6 in., ending in a semi-circular apse; aisles on each side of the chancel, leaving the sanctuary projecting, but treated as transepts, with two arches and a central pier: a vestry projecting northwards from the north transept; and at the north-west of the north aisle a detached campanile, serving as porch, and communicating with the church by a short open cloister. The plan exhibits great conveniency of arrangement, and the fittings are excellent. The font stands near the principal door: the pulpit against the north pier of the chancel-arch: the organ against the east wall in the north transept. The choir and sanctuary arrangements are admirable. Externally the material is red and black brick, with bands of Morpeth stone, voussairs of coloured bricks, and marble shafts. The clerestory windows are large uniform lancets, grouped in three triplets: the aisle windows are a series of arcaded trefoil-headed lancets. The apse windows, however, are large compositions of two or three lights, with pierced circles in the head, of plate tracery. The buttressing of the apse is most effective, and the treatment of the stringcourses, bandings, &c., is excellent. The roofs are banded with tiles of greenish and blueish hue. The campanile is a very remarkable design: of red brick banded, and entirely without buttresses. The lowest stage is open on three sides, forming a porch, and is very massively treated. The fourth side contains the belfry-staircase. The second stage, forming a chamber internally, has on its three outer faces two tall narrow lancets, but a larger window in the east side, and sculptured panels north and east. The third story is loftier, and, according to the proper law of campaniles, more ornate than the lower ones: its lancets are three in number on each face. Still more lofty and elaborate is the belfry-stage itself, with two large adjacent trefoil-headed lights on each side, with central marble shaft, and rich canopies of brick. Above all there is a bold projecting cornice, enriched with moulded bricks, bands of colour, and even with medallions and globes of glass; and the roof, of timber, a low octagonal broached spire with spirelets at the four angles, is very novel in its outline, but a very happy combination of the Italian and Rhenish types of steeples. The west front of the church, which groups well with the campanile and the connecting cloister, presents a large composition of three two-light windows, and a noble wheel-window above, all in a large containing arch. The transepts are roofed with two low parallel transverse gables, which are thus judiciously kept below the level of the cornice of the chancel-wall. The interior is polychromatized throughout with brick and marble. The chancel and sanc-

tuary are groined, the ribs being of stone, the cells of brick, and the shafts of marble. The low screen, separating the chancel from the nave and transepts, is of ashlar. The nave roof is boarded. The fittings are simple, and scarcely ornate enough for the church; but happily the only seats are to be moveable chairs. This remarkable design must be noticed hereafter from actual inspection.

S. —, S. Giles, Oxford.—This church is to be built from Mr. Street's designs. In the plan we have a groined chancel of two bays, ending in a semicircular apse; a clerestoried nave and two aisles, the arcades comprising four arches; quasi-transepts (square in plan) to the chancel; and a vestry and south-west porch. The plan is compact and convenient; but we hope these short transepts in place of aisles will not become too common. The style is very early Pointed. The material, stone, with coloured bands in the clerestory, and coloured voussoirs to the window-arches. The tower, ending in an octagonal broached spire, of stone, stands over the westernmost bay of the chancel. A curious, and almost too early feature, are four open pinnacle turrets on the cardinal sides with low cappings—Romanesque in character, but not in detail. At the south-east angle of the tower there is a conspicuous staircase turret, octagonal, capped with an octagonal spirelet. The roofs are of grey slates, with a ridge crest of red tile. The transept façades have large rose windows with quadruplets of lancets beneath: the apse windows are of two lights with foliated circles: the aisles have couplets of trefoiled lancets; and the clerestory alternately small foliated circles and larger windows of two lights with tracery in the head. This we think the least successful part of the design. There is great originality in this church; not the least remarkable feature internally being the fact that—the chancel being much narrower than the nave—the nave arcades abut eastward, not on the solid pier of the tower, but on the heading of a broad arch, occupying the west face of the transept. This is scarcely to be recommended for imitation—though it undoubtedly gives a picturesque internal perspective.

S. —, Cowley, Oxfordshire.—Mr. Street is about to build a new church in this parish in early First-Pointed style. The plan shows a western tower, a clerestoried nave, and two aisles, the arcades being of three, and a south-western porch, a chancel ending in a semicircular apse, (groined in wood), and two transepts to the chancel, the north end of the one to the north being screened off for the vestry. The detail is exceedingly good: and the wooden groining for the apse gets rid of our chief objection to that form of east end. The chancel has a boarded roof, that of the nave being open. There is a massive sanctuary arch, necessitated by the timber vault of the apse. The tower has an octagonal broached spire. The tracery is good—of the plate character: and the whole exterior is picturesque and distinctive. This new church will stand about three quarters of a mile from the old one, the restoration of which we have already noted. The latter will be used in future as a district church.

S. Mary, Barcombe, Sussex.—A small new church by Mr. Ferrey: with broad nave, two small transepts,—the northern one serving as a vestry, the southern one for school children,—and a short chancel with

three-sided apsidal sanctuary. The style is very early Geometrical-Pointed;—the material rubble, with quoins, dressings, bands, and corbelled cornice, of ashlar. A quadrilateral bell-turret, set obliquely, with a well managed *flèche*, stands at the east end of the nave roof. The roof is not very successful, we think. An awkward angle is formed by the ridge of the chancel being so much lower than the nave, and so short in itself before it falls in the apse. But internally the effect of the groined apse is good; the vaulting shafts are of polished marble. The nave roof is of open timber. The west elevation shows a traceried circle above two wide-apart lancets.

S. Nicholas, Sidmouth.—This church is about to be almost entirely rebuilt by Mr. White; the porches are additions, and the whole east end is quite new. The plan as completed will contain chancel with low aisles, that on the north side serving as vestry—with the addition of a transept-like addition on the same side for organ-chamber, &c., roofed with two low transverse roofs, in order not to rise above the eaves of the chancel;—a clerestoried nave, with aisles and transepts, two porches and a western tower. The area is large, and will accommodate nearly 1000 persons. The arrangements are satisfactory. The arcades, which have four arches besides those to the transepts, are good; the roofs are all of wood: and externally the aisle roofs are almost flat—of lead. The tracery is of good plate character: the larger windows in the gables of the chancel and transepts having fine foliated circles in their heads. The thing we least like in the design is the somewhat awkward treatment of the transeptal organ-chamber north of the chancel. Its two low roofs, and the two adjacent windows divided by the stackpipe, are infelicitous.

Cemetery Chapel, Marlborough.—Mr. S. S. Teulon has designed a cheap cemetery chapel and lich-gate for this place. The chapel is also to be used for the inmates of the neighbouring union. We are truly glad to see an altar provided, and we hear with great satisfaction that the interior will be furnished with chairs, over and above a few benches required for mourners. The whole cost is not to exceed £475. The material is brick, banded: the style Middle-Pointed. The plan shows a nave with a three-sided apse for the sanctuary. The apse windows are rather large circles set in arched heads. There is a porch in the middle of the south side. The lich-gate is of brick, rather ornate, but in good taste, with stepped gables.

S. —, Fossebury.—A new church was built here some time ago by Mr. S. S. Teulon, to the tower of which he now adds a timber spire covered with metal. We are much pleased with the design, in itself, which is very rich and ornate, with bold crockets—made of lead—and plentiful gilding. The style, however, is perhaps a little coarse, as compared with the tower.

S. Peter, Birch, Essex.—This church was built ten or twelve years ago, by Mr. S. S. Teulon, of flint with Caen stone dressings, in late Middle-Pointed style, of a fair average character for that epoch of the revival. The plan has chancel and a vestry on its north side, nave and two aisles, south-west porch, and a tower engaged at the west end of the north aisle. The tower is rather low with an octagonal broach spire of stone.

S. —, Cardiff.—A design by Messrs. Prichard and Seddon, of some architectural pretensions and with some remarkable features, was accepted for a new church at Cardiff, but afterwards materially modified through want of funds. We are not sure that we wholly regret the supersession of a design which with some good points was somewhat needlessly eccentric. It was a cruciform church with a central tower very considerably narrower than the nave. In fact the aisles were nothing but ambulatories, the central nave being made of unusual breadth, for supposed congregational convenience. The effect, looking eastward from the west end, was that the lantern looked like the Ely octagon turned inside out: the broad nave was separated from its aisles by low couplets of shafts, forming ten bays, sustaining a huge clere-story of five bays (a good feature by itself for a town church, but here in excess of its supports), while eastward it was awkwardly contracted to the comparatively narrow breadth of the central tower. This large span of nave was further not roofed in a sharp gable externally, but in a sort of hipped gable—far from pleasant to the eye. Internally it was to be spanned by large brick arches, like some of the great Italian churches, and to have a barrel roof of timber. Eastward the chancel was to be vaulted, of three bays with a three-sided apse; and there were two transepts. The central tower and its spire were well treated; and the whole design showed skill and power and fertility of resources, which may yet achieve great success.

S. —, Newport, Monmouthshire.—This church is designed by Messrs. Prichard and Seddon. The plan comprises a chancel with a vestry at its north-western end, a nave and south aisle, with an engaged tower at the west end of the latter, and a south chancel aisle for children. The style is developed Pointed, and some polychrome is introduced. The tower is slender, in excess; but the octagonal broach spire is good, though the spire-lights set on the cardinal sides seem treated with rather too early a feeling. There is a western porch.

A chapel is about to be built for *Tunbridge School*, from the designs of Messrs. Wadmore and Baker. We criticize it from a lithographed perspective view. The style is Geometrical-Pointed; but it is not well worked out. There is no antechapel—the plan being a mere parallelogram of six bays, with an excrescence (treated like a porch) on one side for the organ. There is something commonplace about the type of the windows and buttresses. There are angle pinnacles, which belong more properly to a later style: and at one corner there is an insufficient octagonal turret, capped by a low bellcote to hold a single bell, and splayed awkwardly at the foot into a square basement, with an entrance door. A niche in this turret with a figure seems to be a redeeming feature. The roof is high and crested, and has gabled crosses: the buttresses along the side rise above the pierced parapet into pyramidal heads, and have meaningless gargoyles projecting from them. The intention is throughout far better than the execution. We congratulate the authorities on the idea of building a separate chapel for the school. The school at present occupies an intrusive gallery in the north aisle of the parish church.

NEW PARSONAGES.

Netherfield, Sussex.—By Mr. Teulon,—full of good points. The drawing-room has a large projecting angular oriel, carried up into the floor above. The house is large and well contrived; and the style a decided Pointed. The cost is £1470.

Birch, Essex.—A commodious brick house by Mr. S. S. Teulon. Character is given by the staircase being built in a circular turret ending in a bell-cote. There is also an angular oriel window, octagonal in plan. This house costs £1160; the style being an unpretending Pointed.

Coniscliffe, Durham.—This house stands most picturesquely on the edge of a considerable precipice. Mr. S. S. Teulon has made additions to it, in admirable taste. He has boldly bracketed out a terrace on the face of the rock, and treated the design very spiritedly with much picturesque irregularity.

Billingshurst, Sussex.—A smaller house, not to exceed £900, by Mr. S. S. Teulon: in brick, and of a quasi-Pointed style. The only feature calling for remark is an octagonal oriel turret.

Misterton, Leicestershire.—A timber porch and room over has been added by Mr. Teulon. It is perhaps a little overdone, the projecting angle in front, though not without precedent, being somewhat out of keeping with the rest.

NEW SCHOOLS.

Brecon College.—Messrs. Pritchard and Seddon deservedly won in competition the important work of the reconstruction of and additions to this foundation. The old chapel, of very fine austere First-Pointed style, remains. The additions are large and highly decorative, but will probably be much modified in execution. The schools and residences seem very judiciously planned: and we note a very satisfactory development of ornate work in statuary and constructional polychrome, with multitudes of turrets, and cappings, and many-windowed oriels, and high roofs, and ridge crestings. An arcaded covered playground is a good thought for a large school.

Llandilo, Caermarthenshire.—This group is being built for Lord Dynevor by Mr. W. M. Teulon. The plan is very unusual. The boys' and girls' schoolrooms are adjacent, under separate gables, each 34 ft. long by 18 ft. broad, and open into each other lengthwise, there being no intermediate wall, but the valley of the roofs being supported by four iron shafts. These apartments are separated by heavy curtains hung between the pillars; but, when these are withdrawn, form a very large and almost square room. An infants' schoolroom, furnished with a gallery, adjoins the girls' half, with cloak-rooms and a class-room. The boys have also a cloak-room, and a class-room is borrowed from

the ground-floor of an old house adjoining. This house is to be improved into keeping with the new school by the addition of a porch and the insertion of new windows. The material is the blue Llandilo flag with dressings of Bath stone: red sandstone is alternated with Bath in the voussairs of the window-arches. The doors and porches are of oak: the school-fittings of deal stained. The style is a somewhat indistinctive Pointed. The least happy part is the union between the two schools internally: iron uprights and iron horizontal girders are not æsthetically charming, and remind one of the dismal apartment in the Sanctuary, Westminster, in which the National Society holds its meetings.

The Zetland Schools, Redcar.—Messrs. Walton and Robson have in hand the erection of these schools. They are separated by the Infants' School from the south wall of the churchyard; and stand with the master's house attached in their own grounds. In plan we find an apartment 51 ft. 6 in. long by 20 ft. broad, opening at its west end into a transverse room 18 ft. deep and 25 ft. 6 in. wide. Inwardly its eastern end on the south side projects as a class-room. The practical inconveniences of this arrangement are that there is but one entrance for boys and girls, though there are, we are glad to see, separate exits and separate yards and offices. But there are neither cloak-rooms nor lavatories provided. We are not fond of mixed schools on so large a scale as this. Architecturally the plan has been sacrificed to the desire to make a south façade, in which the gable of the western transverse apartment should balance the gable of the eastern class-room, with a common porch-entrance between them. But as these gables are not in the same plane, this effect can never be satisfactorily presented to the eye. The natural irregularity of the plan would in practice have worked out much better. The material is red brick, with dressings and bands of white stone. The style is a plain early-Pointed; the windows being of two trefoiled lights with small quatrefoils in the head; and the gables having three tall unequal trefoiled lancets, irregularly transomed, under a common discharging arch. The porch, bearing a dedicative inscription, is judiciously enriched. A very plain quadrilateral belfry-turret, with broached spirelet, rises from the crest of the roof about the middle. The teacher's house is of the same style, and—we are glad to see—has three bedrooms.

Mr. Truefitt has designed a school-room for *Aberpergwyn, Glamorganshire*. The room is 60 ft. by 20, divided by a curtain: and at right angles to the middle of one side there is a class-room, 14 feet square, common to both halves, with a lobby on each side for the separate entrance of boys and girls. The style is Pointed. The windows have wooden arches and monials: and there is an elegant bellcote flanking the gable of the class-room. A master's house, with three bed chambers, adjoins the schoolroom.

Llandough, Glamorganshire.—Designed by Messrs. Prichard and Seddon, and built of stone. The style is First-Pointed, almost too decided and elaborate for the size and destination of the building. It is a single small room with a small house attached. The schoolroom is lighted by a First-Pointed arcade of contiguous lancets richly moulded.

An important and extensive group of schools, for boys, girls, and infants, with houses for a master and a mistress, for *Andover*, has been designed by Mr. White. The style is Pointed; the material brick of two colours. There is a good slender bell-cote.

SECULAR POINTED WORKS.

Mr. White has designed a very picturesque Pointed house at *True-loves*, near *Ingatestone*, in *Essex*. The windows are low and ample—that great *desideratum* in revived Secular Pointed. We observe a bold but not unsuccessful innovation in supporting a gabled projecting story over an open porch on low thick marble shafts.

Anything more wretched than the art of most of the drinking fountains that have as yet been erected cannot be conceived. We congratulate Mr. S. S. Teulon therefore on having done a much better thing in a fountain which he has designed for the east end of his church of Holy Trinity, *Hastings*. The composition is rather, but not unduly, florid. There is a square basement, almost too large, but perhaps necessitated by the inscriptions of which it is the vehicle: on each side of it is bracketed out a bason, receiving a jet of water. Above all there is a sculptured group of our Lord and the woman of Samaria, under an open canopy, with figures of angels at the corners. This is the right idea: and we rejoice to see a new opening for Christian sculpture. The same architect has designed for *Shadwell Court* in *Norfolk* an excellent fountain for the quadrangle. The stream being derived from *S. Chad's* well,—whence the whole place derives its name,—a figure of that saintly bishop is placed under an open canopy. There are four spouts from lion-heads: and the wide bason is contained by a low well-moulded wall, reminding us of some of the fine Italian mediæval fountains.

For *Shadwell Court* Mr. Teulon has also designed some good stained glass for the dining-hall. It represents eight periods of English history, the Roman, Danish, Saxon, Norman, Plantagenet, Tudor, Stuart, and Hanoverian: which are each treated with certain striking historical scenes, with differing foliage, &c. Among other works in the same mansion, the same architect has designed a glazed screen and side-board, between a drawing-room and a dark corridor—the glass being large sheets of *Chance's* rolled glass, with linear drawings of scenes from the life of *S. Edmund*—the patron-saint of *East Anglia*. These works are very rich and in admirable taste.

Mr. S. S. Teulon has built at *Wimbledon* twenty-four excellent and most unpretending cottages. They are of brick, with a little character given them by hipped gables. Each has three commodious bedrooms, and sufficient and well-arranged offices.

We have seen with much pleasure a photograph of a linendraper's shop-front, executed for Messrs. *Shields and Co.* of *Durham*, by Messrs.

Walton and Robson. The ground-floors of two very ordinary brick houses are treated with a Pointed stone cornice, and plinths, of good and modest detail, the uprights being of stone, moulded and chamfered: the side doors are trefoil-headed. The window-space is ample: and the utility as well as beauty of the design deserves much commendation.

CHURCH RESTORATIONS.

Durham Cathedral.—The great central tower, an elaborate Third-Pointed composition, has long been disfigured with cement. We rejoice that Messrs. Walton and Robson, a local firm, in connexion with Mr. Scott, have in hand a careful restoration of the buttresses of the lower stage and of the whole upper stage, including the windows and parapet.

Queen's College Chapel, Cambridge.—We are very glad to be able to announce that Mr. Bodley is about to restore the chapel of Queen's College, Cambridge,—we need not say in a very satisfactory manner. The windows (some of which already contain inferior glass) are all to be gradually filled by Mr. Hardman, who has already two in hand, and who is likewise to fill the windows of the hall with armorial glass.

S. Margaret, Wicken Bonant, Essex.—Chancel, nave, south porch, west tower. The architectural history of this church is this. A late Norman fabric of chancel, nave, and circular¹ west tower. Chancel rebuilt about a century later. The nave in part rebuilt in the Middle-Pointed period. After this no alteration took place, except perhaps in the porch, till the seventeenth century, when Theophilus Aylmer erected his high altar, as he calls it in the register book, and raised the sanctuary on three high steps, burying part of the sedile and bringing the floor to within four feet of the sill of the east window:—this sanctuary he fenced in with cumbrous twisted balusters. In the early part of the last century the tower either fell or was taken down, and three out of the five bells, which tradition assigns to it, were hung in a wooden cot over the west gable. Fifty years since two of these remaining bells were sold to cover some repairs, which consisted of choking up the nave with six large pews. The rector at the same time added another, extending across the chancel, and completely shutting out the altar.

The chancel, of plain and good First-Pointed work, is long and narrow, (30 ft. by 12 ft.) and rather lofty. It retains all its ancient features, eastern triplet, side lancets, priests' door, sedile, piscina, and aumbrie: in the south-west corner is a very beautiful lancet window with internal banding and shafts. The arrangement of the windows is peculiar; the sills are set lower as they advance eastward, the altar window being the lowest. There is a step down at the chancel

¹ At the rebuilding of the neighbouring church of Arkesden two years since, the foundations of a very large Round tower were laid bare.

arch, and probably in former times another in the centre and a third at the sanctuary. The only restoration needed in the chancel has been a new roof, the lowering of worthy Parson Aylmer's high altar, and proper fittings.

The chancel-arch, of plain Middle-Pointed work, low and narrow, had been so crushed by a settlement in the gable above, (from the scooping out of the rood-stairs) that a new one was found necessary; this has been carried out with increased height and width, some details of the old one being reproduced as its memorial.

The nave has been entirely rebuilt on the old foundations, retaining two good Middle-Pointed windows, the only ancient features, and using them as a guide for the style of the new work. The nave is fifty feet in length, the door in the centre of the south side as before, retaining the old bases, and two windows on each side of two lights; on the north side are two three-light windows. The porch, of stone, is also new; its predecessor, a mixture of wood and stone, retaining no architectural features. In taking down the old nave, a number of fragments of early lancet windows were found built up into the walls; one window remained perfect in its original position, very small and high up in the wall, with some rude fresco colouring in the splays; it had never been glazed, and showed fastenings for a wooden shutter. From the number of fragments of these windows, it is probable that there had been many of them set near together. In digging the foundations for the new tower, the remains of the former one were laid bare, together with the bases of a very narrow arch; the modern west wall of the nave proved to be entirely made up of fragments of the old tower, all of Transition Norman work; many of these were put together, so that a tolerably perfect idea of the detail of the old work could be formed; one belfry window of two lights came together very perfectly. The new tower is square and without buttresses, fifty feet high, and capped by a stone broach spire, which adds about thirty-five feet more. The tower-arch is narrow and lofty, west window of two lights, tower windows trefoiled slits, the belfry stage breaking out into double two-light windows with arcading.

The massive Norman font, the only relic of the first church, has been preserved, fitted with a cover, and placed under the tower-arch.

The ritual arrangements are these: the sanctuary is raised on one low step, (necessitated by the low level of the east window), and paved with Minton's tiles; the altar, of carved oak, stands on a rich footpace. The sill of the east window has been raised by the insertion of a stone retable with pierced tracery which, without concealing the First-Pointed work behind, adds dignity to the sanctuary, and links it with the more advanced architecture of the nave. The chancel is stalled, with returns against a high screen of oak of very rich detail, the work of Rattee and Kett. Above the rood-beam rises a richly carved and pierced triangular canopy, ending in a floriated gilt cross—(this was suggested by a design in the *Instrumenta*.) Prayers are said from the westernmost stalls on either side. A small organ is carried on stone brackets on the north side: the key-board is reversed and brought down into the stalls. The four lancet windows contain the Evangelists and

four major prophets, two in each window. The south-west lancet has a group of *CHRIST* blessing little children,—a memorial to a child of the rector's. The east window is reserved for the crucifixion. An elegant stone pulpit from a design by Mr. Street occupies the north-east corner of the nave: opposite is a lectern, and between them, facing east, a litany stool. A large space over the chancel-arch is relieved by Terrey's new stamped plaster on a red ground. The nave is filled with low and moveable oak benches. Here are two painted windows,—one the sermon on the Mount, the other our Lord in the temple with the doctors. All the windows are by Mr. Lavers; the remaining ones are, for the present, filled with quarries and grisaille. This interesting restoration was conducted without professional aid by the rector, the Rev. J. H. Sperling. To less competent ecclesiologists, however, we should not recommend the adoption of this course.

S. Andrew, Little Shelsley, Worcestershire.—This small, but interesting church, containing a Romanesque doorway, is to be restored and re-arranged by Mr. Truefitt. It contains only nave and chancel, the former very irregular in plan; the design generally First-Pointed. The most curious feature is the original high chancel-screen, of fifteenth century work, which is further returned on the south side in the nave so as to enclose a square space, formerly used (no doubt) as a chantry chapel. This is of course now made a pew for the squire. We thoroughly agree with the architect in deprecating the destruction of this unusual arrangement. The area of the chantry might well be cleared of pews and furnished with chairs, and the screen preserved. A similar arrangement is to be found in the curious church of Fenny Bentley, near Ashbourne, Derbyshire. A moulded rood-beam also remains, quite detached from the high screen below. A very rich incised monumental cross remains in the chancel-floor: and the church possesses a silver chalice and paten, the latter with a foot, which being reversed serves as a handle to the lid of the chalice, dated 1576. The church has been much mutilated, and dormer windows and modern lights have been inserted. These Mr. Truefitt renews: and he translates a characterless low square turret into a good design of the same type, with open panels and a good roof. He has boldly placed an open fireplace in the wall under the east window.

S. Botolph, Bossall, Yorkshire.—This small but interesting church is undergoing a partial restoration under the superintendence of Messrs. Walton and Robson. The plan is cruciform, without aisles, and with a low square tower at the intersection. The tower piers and arches are of Transitional style, but the upper part is of early Middle-Pointed: the remainder of the church is mainly Transitional. The north transept has been walled off from the church and suffered to fall into decay: and the nave has been shortened about a third owing to the dilapidation of its west end. The side windows, of good Romanesque character, have been miserably mutilated externally. The roofs have been lowered.

The architects propose to raise the roofs of the nave and south transept to the old weather moulds on the tower; and to restore the windows according to the model of the ruinous (but un mutilated) windows in the

north transept. There is a fine Romanesque portal on the south side; which, by rebuilding, restoring to the perpendicular, and supplying the missing shafts, can be well renewed. The new west end is to have two round-headed lights under a plain circle in the gable. We think this a very probable restoration, though the mouldings of the circle do not seem quite in harmony with the simple character of the ancient work. This is a case in which moreover the local type of the Romanesque, if there be one discoverable, should be borne in mind. We are glad that a work of so much interest is in reverent and trustworthy hands.

S. Mary, Welton, Lincolnshire.—This is a curious church, with an apsidal east end, of three sides, each having a Third-Pointed window. It is probably the rebuilding of an original apse, but it is only a sanctuary, with no chancel whatever. Mr. S. S. Teulon is restoring it with care and judgment. He forms a choir out of the easternmost of the four bays of the nave; and much improves the outline of the tower.

NOTICES AND ANSWERS TO CORRESPONDENTS.

THE Chetham Society of Manchester has published, under the competent editorial care of Mr. Thomas Jones, M.A., the Librarian, a Catalogue of the Collection of Tracts for and against Popery, (published in or about the reign of James II.) in the Chetham Library. This in fact is Peck's List of the Tracts in that controversy with considerable enlargements and improvement. Peck's Catalogue is now very scarce; and the present editor has vastly added to it not merely from his own researches but from the collections made by others, such as the Rev. J. T. Allen—an ex-Chetham Librarian, and the Rev. Dr. Todd of Dublin. Few people who have not looked into the subject are at all aware how fiercely the Roman controversy raged in England under the last of the Stuarts.

We hear with satisfaction that a memorial window to the late Archdeacon of Rochester has been entrusted to Messrs. Clayton and Bell. The committee hope to raise £300; and propose to fill the three lancets in the north transept of the cathedral with scenes from the life of S. Stephen the proto-martyr.

The meetings of the choirs of the Lichfield Diocesan Choral Association will this year be again held in the several districts, the restoration of the cathedral not being sufficiently advanced for a festival of the aggregated choirs.

We thank Mr. J. M. W. Pullen for his letter. He invites us to denounce more vigorously a custom which he asserts to be growing more common—the congregational use of properly stalled chancels. We do not yield to him in reprobation of this practice: but we still think that a stalled chancel, temporarily misused, but ready at any moment for its right use, is better than a chancel filled with pews or than no chancel at all. Correcting a clerical error in the notice of Boyn Hill church in our last volume, Mr. Pullen reminds us that the east and west win-

dows of that church are of *five* and *four* lights respectively. Into his revival of the Shottesbrooke controversy we think it inexpedient to follow him. Our views are not substantially different: and we feel obliged to him for his courteous tone.

Mr. Sedding addresses us on the style of music proper to be used in the new church of All Saints, Margaret Street. He very nearly expresses our own views of what church music ought to be, as they have been set forth on several former occasions: and we think it therefore less necessary to enter upon the subject. But we thank him for his communication.

A correspondent inform us that much activity in respect of church restoration has prevailed in the north of Italy. S. Antonio, Padua, has been under extensive renovation. These works will probably be stopped by the war: and already several of the Venice churches have been occupied for military or commissariat purposes.

We understand that at Olveston church, Gloucestershire, there is an ancient fine linen cloth for the altar which must much resemble that noticed at page 192 of our eleventh volume as in use till the late restoration at Sheen church, Staffordshire. Like that it was only broad enough to cover the top of the altar, and not to hang over the front. The Olveston cloth bears the date of 1602.

The compiler of our *Sequentiæ Ineditæ* informs us that he has obtained a very interesting collection of new ones, partly from a MS. of the Benedictine House B. V. M. *de Cultura Dei* (N. D. de la Couture), partly from one originally belonging to the Oratory at Amiens, and partly from a very rare printed Missal (1484) of S. Briec.

We hope, in our next number, to call attention to the very able report of the Committee of Sion College upon the vexed question of the City churches. We should be truly glad to see that question so satisfactorily solved.

We are glad to add Ely to the number of cathedrals in which choral festivals of parochial choirs have been held. The spectacle of its nave on May 25, filled with about 4,000 persons, is described as very striking. The choirs were placed in a sort of *chorus cantorum* under the lantern.

A notice of Mr. Withers' excellent design for rebuilding the little church of S. Helen, Little Cawthorpe, Lincolnshire, is postponed till our next number, when it will appear with an illustration promised to us by the architect.

The subject of discussion at the anniversary meeting of the Ecclesiological Society on June 21st, will be the proper arrangement of cathedrals with reference to their occasional use by large congregations.

The Worcester Diocesan Architectural Society will hold its general meeting on June 7th, with an excursion to Wyre-Piddle and Church-Lench.

Received: the Rev. Rowland Smith—the Rev. H. M. Rice—An Ecclesiologist—A. B.

THE ECCLESIOLOGIST.

"Surge igitur et fac: et erit Dominus tecum."

No. CXXXIII.—AUGUST, 1859.

(NEW SERIES, NO. XCVII.)

BOYLE ABBEY AND THE ARCHITECTURE OF THE CISTERCIAN ABBEYS OF IRELAND,

WITH A SKETCH OF THE WORKS OF THE OTHER MONASTIC ORDERS.

THAT a complete revolution in architecture was effected in Ireland in the twelfth century is beyond a doubt, and that it arose from the example of the Cistercian abbeys is, I believe, equally certain. Great as was their influence on the style of building wherever the monks of this order settled, nowhere is it more distinctly seen than in Ireland.

Before this period the churches were numerous, scarcely less so I consider, than in times under the sway of Pointed architecture, and far exceeding in number the buildings in use for religious service in our own days. The majority of these early churches were of diminutive size, were frequently of timber, and were many of them also wholly of stone, covered with high-pitched stone roofs. Very commonly they were without any distinction of nave and chancel, and very frequently too a chancel has been added within this early period. The larger of the early churches have not this distinction of the parts, and rarely does their extreme length amount to 70 feet. Aisles and their necessary arcades were unknown.

The unquiet habits of the people had been little favourable to the development of architecture; though in this respect I cannot discover that there was afterwards any change by which the Cistercians could profit beyond the zeal and knowledge imported by their own order. The ecclesiastical body had for 200 years been in a peculiarly disordered condition. The primatial see of Armagh had become hereditary in one family, and was held by a succession of laymen who absorbed the emoluments, and deputed the duties to a suffragan Bishop. Improvement commenced under Celsus, a member of this family, who succeeded to the primacy in 1105. He was, however, in holy orders, and consecrated to the see, although only 26 years of age. One object with him was to terminate the hereditary possession by his own family in the see. To effect this he nominated or recommended as his suc-

cessor the celebrated S. Malachy, whose piety, as a youth in a school at Armagh, had attracted his notice. The Archbishop admitted him in due time to the priesthood, and employed him frequently as his esteem for him increased into friendship and confidence. At the death of Celsus in 1129, his intention as to his successor did not immediately take effect, but though the see of Armagh was then assumed according to previous custom by a relative of Celsus and held for five years, Malachy stood so high in public esteem that on the decease of that personage he, with but little opposition, succeeded to the chair of S. Patrick in 1134. To this prelate, whose memory is justly venerated for his pure piety and earnest zeal is owing the introduction of the Cistercian order into Ireland. The Cistercian rule founded at the end of the previous century was now rapidly acquiring influence under the protection of the great S. Bernard. Malachy visited him at Clairvaux, and afterwards sent some Irish monks to that abbey to be initiated into the practices of the order. On their return with some French brethren the first Irish Cistercian monastery was founded in 1142 at Mellifont, in the principality of Oriel. The remains of this monastery are still to be seen about four miles from Drogheda; the church has disappeared, but the reare points of peculiar interest in the buildings which yet remain. As our present business is however chiefly with the churches, I shall not further notice these buildings here.

S. Malachy, who had retired from the archiepiscopal see of Armagh in 1137, to become Bishop only of Down, died on a visit at Clairvaux in 1148. In the same year a colony set out from Mellifont which locating itself for a short time at three different sites, finally in 1161 settled on the spot where now stands Boyle Abbey, in the present county of Roscommon.

Bishop Malachy has been supposed by some writers to have been one of the first to erect a stone church in Ireland. I cannot suppose that any person who has given attention to the subject holds that opinion now. It was founded on an often quoted passage in the life of S. Malachy, written by his friend S. Bernard; "*Visum est Malachie debere construi in Benchor (Bangor, co. Down,) oratorium lapideum instar illorum quæ in aliis regionibus extructa conspexerat. Et cum cœpisset jacere fundamenta indigenæ quidam mirati sunt quod in terra illa necdum ejusmodi sœdificia invenirentur.*" Dr. Petrie has pointed out that this passage refers only to a change in the style of architecture and not to any novelty in the use of stone and mortar, and with the positive remains still existing of earlier stone churches this conclusion cannot be resisted. We know also from S. Bernard that Malachy had previously constructed a chapel of wood at the same place, which merely proves that both kinds of construction were in use. Is it not then more than probable that the novelty introduced on this occasion is represented and handed down to us in the Cistercian style of building? One of the latest, and probably most sumptuous efforts of the native style is seen in the existing chapel of S. Cormac, on the rock of Cashel, consecrated in 1134, the year of Malachy's accession to the primatial see. This building consists of a nave, about 33 ft. by 17 ft., ornamented with round-arched arcades or recesses in the side walls,

from which rise attached columns, carrying plain hoop ribs supporting the cylindrical vault. The chancel is 13 ft. by 10 ft. 6 in., and is covered by a groined vault of one bay; the altar stood in a small recess in the east end of the chancel. The chancel arch and arcades are decorated with chevron ornaments and grotesque sculpture. Attached to the sides of the nave transeptwise are two slender square towers, one terminated with a pyramidal stone roof, the other with a square parapet. The church is roofed with stone, raised to a very sharp pitch, and has within both the nave and chancel roofs a habitable apartment. The exterior is decorated with arcades. There were two entrances originally to the church, one north the other south. The north one of rich and imposing design and deeply recessed. The church was dimly lighted by a few round-headed loops, but no east window. I have thus recalled its general features to contrast them with those of the Cistercian churches.

Ware's list of the 43 Cistercian foundations in Ireland includes one at Dublin which preceded Mellifont, but which as Dublin was then under the archiepiscopal rule of Canterbury, and not of the Irish primate, I conclude to have been more English than Irish. Omitting this one, therefore we have 42 abbeys, all which sprung into existence between the foundation of Mellifont in 1142 and the year 1224; only two being of later date. The powerful effect which this rapid spread of the order carrying their own style of architecture must have had is evident. In England the Cistercians had commenced in 1128 and had acquired about 70 foundations up to 1224, to which they added not more than ten afterwards, and those with only two exceptions within the 13th century. It will be interesting to notice presently the points of affinity between the works of the order in the two islands. Records of the construction of the Irish Cistercian buildings have not in many instances come to my knowledge, but of Boyle abbey it is known that though founded in 1161 the church was not consecrated till 1218.

The situation chosen for Boyle abbey can hardly be surpassed in beauty and interest. The river Boyle in its course from Lough Gara to Lough Kee flows at this part in a deep valley from which woody slopes rise on the south to the open wide spreading pasture of the plains of Boyle, then the territory of Moylurg, held by the Mac Dermots, lords of Moylurg, and petty sovereigns of the district; their residence was then and long after on a castled rock in Lough Kee, close to the shore where is now the magnificent demesne of Rockingham. North of the river rise more abruptly the Curlieu hills, more wild in aspect, their surface strewn with masses of sandstone rock, through which the brown heath struggles to light. Lough Kee dotted with islets, the imposing woods and slopes of Rockingham, the quiet shady valley of the abbey, and the bleak sides of the Curlieu hills unite most happily brilliancy with repose, and stern austerity with inviting shelter.

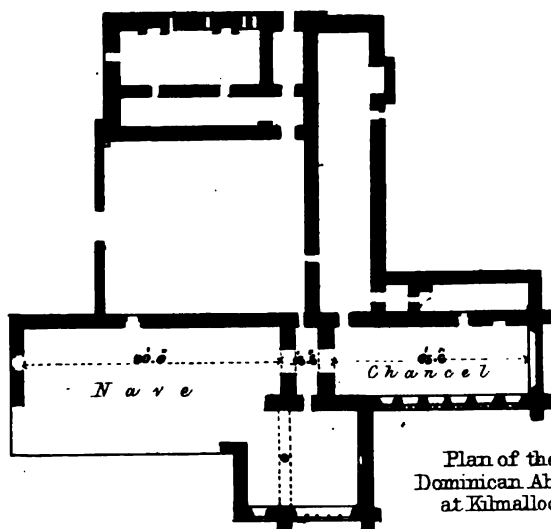
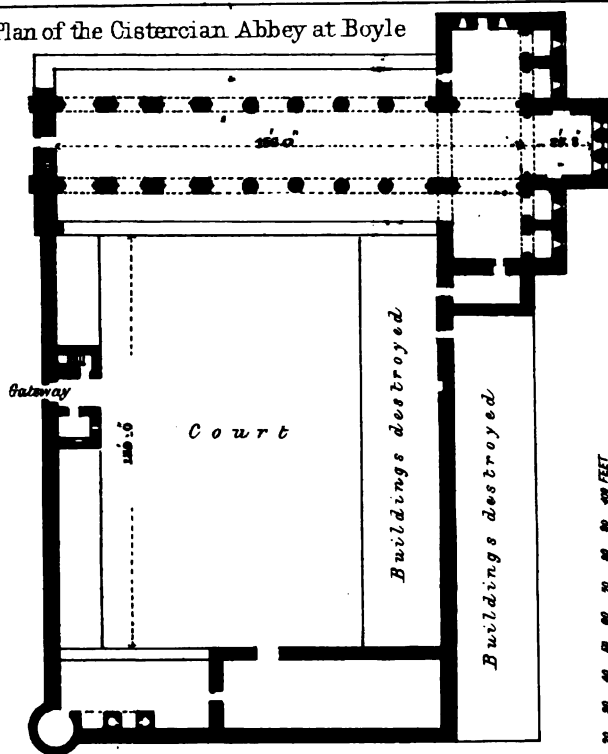
In earlier times higher up the Boyle, about a mile, where now a graveyard crowded with memorials overhangs on a lofty steep a small cataract of the river there stood a monastery founded by S. Dachonna. One crumbling fragment of wall within the graveyard marks the site of the church which succeeded the saint's establishment—called ori-

ginally Eas-mic-neirc (the cataract of the sons of Eirc) it came to be afterwards Eas-Ui-Fhloinn (the cataract of O'Flynn) modernised into Assylin. When this ceased to be a monastery is, I believe, unknown. In 1209 we read of one Flaherty O'Flynn Coarb (i.e., successor), of Dachonna, perhaps an ecclesiastic, though for that class the title was then falling into disuse, and was afterwards applied to the lay abbots or hereditary possessors of the church property. In 1222 Maelina O'Flynn, prior of this place, died, and it is from this family that the modern name is derived. It appears that part of the property of the ancient monastery of Assylin was absorbed by Boyle Abbey, for according to Archdall's *Monasticon*, the latter was possessed (at the suppression) of the vicarage of Assylin, i.e., one fourth part of the tithes, and in a list of its lands appears "the quarter of Moc Moyne," the present name of the townland in which Assylin graveyard stands.

Between these two monasteries, but close to the greater one, stands the town of Boyle, which owes its existence to the Cistercian monks and the cultivation and arts they introduced here.

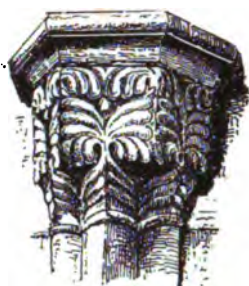
In the period of fifty-seven years which took place between the foundation of Boyle abbey and the consecration of the church in 1218, it furnished a Bishop Florence to Elphin, who died in 1195; and we find one of the Lords of Moylurg, who died in 1197, taking orders in the monastery, so that it had probably risen into importance then. Towards the end of this period also the sovereignty of Ireland passed from its native ruler to the king of England. A notice of a calamity which the Anglo-Norman invaders brought upon the abbey in 1201, gives some idea of the extent of its buildings. In that year William Burke, with some Irish allies, occupied the abbey as military quarters, and the king of Connaught coming to prevent their farther advance into his province, lay with an army in the vicinity, and daily skirmishes took place between the forces, in one of which the king, Cathal Carragh O'Connor, was slain, after which Burke and his allies pursued their advance. During this occupation, "The hospital of the monks, the houses of the cloister, and every apartment throughout the whole monastery" was profaned by the soldiers, who "left nothing in the monastery without breaking or burning, except the roofs of the houses only, and of these they broke and burned many . . . they left no part of the monastery to the monks excepting only the dormitory and the house of the novices." Burke's soldiers worked for two days in surrounding "the great house of the guests" with a cashel or stone wall. In all this there is no allusion to the church, and therefore I conclude that none existed then, although probably it was in progress. I much fear that Burke's stone wall may have robbed the unfinished pile of some of its parts; so convenient a quarry would hardly have been neglected. Certainly this hostile invasion must have been one cause for the long time occupied before the building was ready for consecration. The event shows how little favourable was the political state to the advancement of architecture. Again in the year 1235, Maurice Fitzgerald, Lord Justice of Ireland invaded Connaught, burned Roscommon and the great church or cathedral at Elphin, and on the night of Trinity Sunday his army sacked Boyle abbey, ap-

Plan of the Cistercian Abbey at Boyle





Details from Boyle Abbey



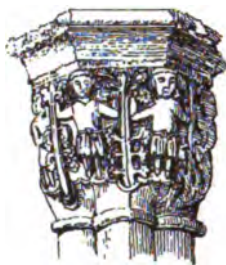
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2

1.2.3. Caps from the triple shafts attached to
piers in West part of Nave.

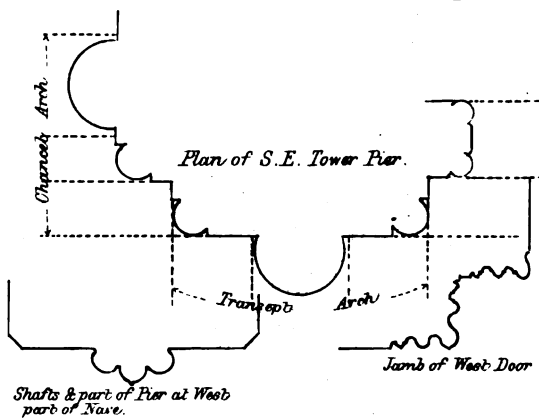
4..... Half cap from East respond of Nave on South side.



3



4





North East View of the Ruined Town of Kilmallock.







Franciscan Abbey at Adare, Co. Limerick.
View from South Transept across Nave.

parently without the consent of the chiefs, who caused the spoil to be returned or paid for. In 1243 the abbey was again occupied by troops; this time no violence is recorded. In 1284 the abbey was again spoiled, though the spoils were returned. In 1309 the Burkes paid a hostile visit, and in 1315, Felim O'Connor, King of Connaught, having joined the Earl of Ulster, who had just been alarmed by the landing of Edward Bruce with the Scots in Ulster, Rory O'Connor pillaged Boyle abbey, and took advantage of the absence of Felim to commit other depredations. Rory O'Connor even assumed the sovereignty of Connaught, but he was defeated and slain by Felim, who himself fell on the 10th of August in the same year, being only twenty-three years old, in a battle at Athenry gained by the Burkes and Berminghams. In 1398 the abbey of Boyle was plundered of provisions and stores by the Lord of Moylurg, and the spoil was taken to his castle of the Rock in Lough Kee, probably to prevent it falling into the hands of the Burkes and their allies, then ravaging the district. Several instances occur of the connexion of the chieftains of Moylurg with the abbey. In 1221 a lady of this family died within the abbey walls. In 1331 a Lord of Moylurg resigned his lordship and became a monk in this abbey, and his successor in the lordship died and was interred here in 1336. In 1341 another of the family, a monk of the abbey, died. Several of the Moylurg chieftains were afterwards interred here. In 1444 the abbot of Boyle, with a number of the clergy of Connaught, accompanied the Bishop of Elphin to Rome, and in 1448 the abbot Cornelius was promoted by the Pope to the see of Achonry. In 1534 a MacDermot, of the family of the Moylurg chieftains, was abbot of Boyle; and in 1569, when the abbey was suppressed by Elizabeth, another of this family was abbot.

After the suppression, when Elizabeth was making vigorous efforts to reduce the Irish chieftains, the abbey buildings were the scene of violence. In 1593 Sir Richard Bingham, Governor of Connaught, made a stay here on his return from an expedition against the O'Neils in Ulster, and two years after it was one of the places garrisoned by the same officer to check the O'Donnells of Tyrconnell (Donegal), who nevertheless broke through his lines across the Boyle and ravaged as far south as Elphin. In 1596, 7, 9 military expeditions rested here, and in the last year Sir Conyers Clifford, Governor of Connaught, under the orders of the Earl of Essex, repaired to Roscommon, and there assembled the English and Irish forces and marched them to Boyle, arriving on the Sunday before Lammas. O'Donnell, the coadjutor of the rebellious O'Neil, Earl of Tyrone, and himself created Earl of Tyrconnell, took up a position in the Curlieu Hills. On August the 15th, Clifford marched out, intending to proceed north through the passes of Lough Kee and the Curlieus held by O'Donnell, whose scouts overlooking the abbey instantly informed him of the movement. O'Donnell hastened to meet the Queen's forces, which were driven back to the walls of the monastery, and Clifford himself killed on the mountain side in endeavouring to check the flight of his men. Again in 1602 the Queen's forces occupied the abbey, and in an encounter with the brother of O'Donnell sustained another reverse.

Such is the troubled history of this place, which, as we might expect, has suffered severely from so many rude assaults and occupations. Fortunately the most important part, the abbey church, has retained its walls except the outside of the nave aisles.

The church, which stands north of the conventual buildings, is cruciform in plan, with a low square tower at the intersection. Round and pointed arches are blended in the work throughout, nowhere do we find the chevron and other enriched mouldings so usual in the style and age which produced S. Cormac's chapel.

At Boyle abbey, the entire length within the walls is 181 ft. 8 in., the extreme length being about 196 ft., of which the west end wall occupies a thickness of 8 ft. The breadth across the transepts is 79 ft. 2 in., the depth of each transept being 27 ft. 6 in., whilst that of the chancel is only 25 ft. 8 in., so that the arms of the cross are 1 ft. 10 in. longer than the head. (Plan, see plate 1. Details, plate 2.)

The chancel is 22 ft. 5 in. wide inside, and lighted only at the east end, where is a simple but noble triplet of lancet windows. On the north side of the chancel is a piscina, and on the south side a recess, probably for sedilia. The chancel is vaulted with a pointed continuous or barrel vault of rubble stone without ribs or shafts of any kind. The chancel arch, which is under the east side of the tower, is pointed, and is of noble dimensions. It is of three plain square orders. The inner one only projects in front of the chancel walls, whilst the middle order fills up the space occasioned by the nave being 21 in. wider than the chancel, and the outer order springs from the face of the side walls of the nave. The inner order is carried at each side on a shaft 14 in. diameter, projecting not more than half its diameter into the chancel. The middle order has the square jamb under it cut into a slender shaft on the angle, and the outer one has a similar shaft on the angle of the intersection of the east transept wall with the arch of the transept or side wall of the tower: this last shaft being common to the outer order both of the chancel and transept arches. The caps to the chancel arches have the square abacus and scallop ribbed capital belonging to the round-arch period, in this case, and generally throughout the church where they occur, cut on the surface in gentle reliefs into leaf-like forms. The arch rises to the full height of the chancel-vault; whilst this arch is pointed, the other three tower arches are semicircular, and of only two orders; and in the western one the inner order is made to spring from the face of the side wall without being brought down to the ground at all. The opening for view eastwards therefore is here the full and uninterrupted width of the nave, the chancel arch being as before pointed out only reduced by one order to a width of twenty-one feet; and in the transept arches there is the same care to avoid obstruction to the view. In all these arches the same lofty proportion is observable as in the chancel arch. Each transept has on its eastern side two small chapels opening into the transepts by pointed arches, with plain archivolts. In both transepts a difference in dignity seems to have been marked between the chapel next the chancel and the outer one, by giving to the piers and capitals of the first a style and finish after the manner of the

chancel piers, and allotting to the outer ones piers chamfered into a semi-octagon form with plain caps. Each chapel is lighted over where the altar stood by a single window. The windows in the transepts are round-headed, but in the north end between two such is a pointed door. The tower, which was of the same width as the nave and transepts, rose one story above their roofs, and has lancet windows. The nave is 156 feet long, measured to the front of the chancel arch, and 24 ft. 2 in. wide in the clear. It had an aisle on each side, but both aisles have been entirely removed, and their materials have been used to wall up and support with huge buttresses the north arcade, done it is supposed at the time or in consequence of the injuries caused by the garrisons of Sir R. Bingham and Sir Conyers Clifford in Queen Elizabeth's time. Besides the transept arches, there is on each side an arcade of eight arches, having between the responds seven piers on each side, commencing with four cylindrical ones eastward 3 ft. 6 in. diameter, the three western being piers 3 ft. 6 in. thick (the thickness of the wall), and 4 ft. 10 in. longitudinally, besides a triple attached shaft at each end to carry the inner rib of the arch. The style of these triple shafts is decidedly of the pointed period, and so is the moulding about the abaci of their caps; but the sculpture of the caps, consisting of foliage, figures, and Scripture subjects, is as decidedly in the manner of the round-arch period, which is also strongly marked in the cylindrical piers and their scalloped capitals. Higher up the transition of styles is still more striking, for all the arches of the south side are semicircular, whilst all those of the north side are pointed. Above them again the clerestory on both sides has round-headed windows, and on the piers are triple shafts with their capitals which received the wall timbers of the roof, and are closely after the style of the triple shafts to the western piers of the arcades below. The arches of these lower arcades are of two orders chamfered. The end of the south aisle opened to the transept with a round arch the width of the aisle, but the north aisle has only a small door opening from the transept. The west end of the nave is lighted by one lancet, the jambs beautifully moulded and shafted, the shafts divided by bands into several lengths in a manner very prevalent in Ireland. It is seen in Kilkenny, at the cathedral of S. Canice, and very abundantly in Christchurch cathedral, Dublin. Beneath this window is the west door, also pointed, of two orders, of deep mouldings. In the thickness of the west wall a stair ascends intended for access to the side gutters of the roof. The two buttresses which in the west elevation divided the nave from the aisles, are 4 ft. 1 in. wide, and project only 1 ft. 7 in., but are moulded on the angle with an arrisbed bead $2\frac{1}{2}$ in. diameter between two hollows. The whole of the dressings are wrought in a beautiful and durable sandstone, being, notwithstanding the rough usage and long exposure experienced, generally in very perfect condition.

The conventual buildings were on the south side of the church, and the ground about them bounded on the south and east by a bend of the river Boyle, flowing in a shallow, rocky channel.

Of this part of the abbey the remains are very imperfect, though at

the first glance at them the impression is more favourable, as the walls which have been left standing retain their original altitude, and form a complete enclosure of the cloister court.

A range of building extended south from the south transept, and had attached to its west side another parallel range, abutting against the south aisle of the church. Of these, only the wall which divided the two ranges exists, straight with the west side of the transepts. In its lower part it contains a fireplace with a semicircular arch, of which the masonry was reset a few years ago. The upper part of this wall is so clothed with ivy, as to make an examination of any features which might indicate the uses of the apartments difficult. On the ground floor the sacristy remains next to the transept. Opposite, set back a few inches from the west face of the church, extends the west boundary of the cloister-court. The outer wall remains, and has the entrance gateway in it, a Pointed arch of a single order, without chamfer or moulding to archivolt or jambs, except a chamfered hood-mould which is set up 16 inches from the soffit of the arch; the arch being constructed in two rings of voussoirs, flush, in the same way as brick arches are now made in bridges and such work. The gateway is 7 ft. 6 in. wide, and within it, on the right or south, is the porter's lodge, and on the left a staircase, which led to apartments over the gateway, which have disappeared. The gateway is not in the centre of the side of the court, but nearer to the church. The other buildings which filled up this side are destroyed. The south side of the cloister-court is formed by what I suppose to have been the refectory to the east, and a kitchen to the west. If a refectory, it seems to have been singularly wanting in light; for although the walls seem perfect, the only window I could discover is a small lancet high up in the south wall. There was a ground story and a floor above. The ground story communicates with the kitchen. The apartment, whatever its purpose, was about 74 ft. long and 26 ft. wide. The kitchen is 50 ft. long, and the same width: it was perhaps not originally designed for this use, as the fireplace and two ovens which exist do not bond to the walls against which they are erected. The fireplace is 8 ft. 10 in. wide, and 5 ft. 2 in. deep, and has a lofty Pointed arch in its front; alongside of it a similar opening, 5 ft. 8 in. wide, is formed; the jamb between it and the fireplace is 4 ft. wide, and that on the other side 5 ft. 9 in. wide. Each jamb contains an oven, the mouths opening opposite each other under the arch. A circular turret which exists at the corner of the kitchen has been modernised; its purpose is not very distinct. No trace of the architecture of the cloister remains.

Part of a terrace constructed on arches extends from the buildings on the east side of the cloister-court eastwards towards the river, and is said to have terminated at a building which stood in the river called on the spot "the bath," which was taken down some years since. Perhaps "the bath" contained apparatus for raising water, and the terrace, it may be, was an aqueduct for the supply of the convent.

With the sole exception of the added parts in the kitchen, the whole of the remains are of the original foundation.

The ritual arrangements within the abbey church of Boyle provided

for five altars, viz., four in the transept and chapels, and the high altar. The seats for the choir and clergy of the convent occupied probably so much of the nave as has cylindrical columns to the arcades, viz., four bays of the eastern part, by which in ritual the nave was absorbed, and became choir. The whole space under the tower and in the transepts, comprising all the space immediately in front of the altars, was thus left clear. This is the arrangement which, according to Viollet le Duc, existed at Clairvaux, and which seems well adapted to this church. I think the change from cylindrical columns to oblong piers with attached shafts distinctly marks the extent of the choir, the westward part providing for the lay brethren. It is probable that the buildings abutting against the south transept contained the chapter-house, library, parlour and noviciate, and dormitories in the upper part. The refectory I believe to have been in the existing building, at the south of the court, with cellars underneath. The western range contained, perhaps, stores, with dormitories for the lay brethren in the upper part. From the mention of "the great house of the guests," which, in his fortification in 1201, William Burke surrounded by a stone wall, probably that building was detached to the westward; and near it, in all likelihood, stood the abbot's residence, the rule of the order requiring his special attendance on the arrival of strangers, with whom he took his meals, and not with his subject brethren. The position of these buildings would therefore be near where the glebe house of the parish is marked on the Ordnance map. Here too, probably, was the entrance to the abbey, through its external cincture of wall, which enclosed the whole abbey buildings.

This wall of protection was used in France as well for the seclusion of the society within, as for security: on this last ground it was not less necessary in Ireland; and that it could not have been neglected in this instance I think is clear, as the external entrances in the west end of the church, and the larger entrance to the cloister-court before described, not to mention the small door north of the north transept, would have been otherwise entirely without protection. The mechanical, industrial, and agricultural establishment, which the Cistercian rule required, lay probably still farther west. Eastward, the small space between the abbey and the river was laid out with gardens, and the necessary reservoirs of water for the preservation and cultivation of fish: perhaps the conduit which I have supposed to be traceable in the existing terrace at this part had some connection with these.

Altogether, apart from the austere observances of the inmates, and from the solemnities of the spot, the abbey must have possessed, in its beauty and its orderly and complete arrangements, attractions pleasing in the highest degree to imagine; and its adaptation to the cultivation of energetic mental and physical labour could not fail of useful influence, which must command the respect of reformers of every age.

In Ireland the use of a square east end to the church seems to have been as exclusively adopted as in England, and this is probably owing to the English influence which followed the Anglo-Norman invasion. Whether Malachy's church at Mellifont followed the French type or not, unfortunately, nothing remains to show; but erected as it was by

a direct importation from Clairvaux, and this fact taken in conjunction with the record that Malachy's church had ten altars, it may be supposed that it did possess an apsidal termination, after its parent church. On this supposition it must have had two altars with their chapels in each transept, and an apse of five bays, or altar-chapels with the high altar in the centre. Its splendid prototype at Clairvaux had nine chapels in the apse, and two in each of the transepts. Although the apsidal termination is usual in the great churches in France, the fashion seems to have been by no means so fixed as was the one adopted in the British Islands. Cîteaux itself had a square east end; and Viollet le Duc gives plans of two French abbeys with the square termination,—Vaux de Sernay, founded in 1128, and Fontenay, near Montbard, founded in 1119. The first has, however, apses in its transeptal chapels; but the last is identical with Boyle throughout the plan, except that it has one bay less in the length of the nave. Is the occurrence of the English plan in this instance to be connected with the fact that the church at Fontenay was erected under the auspices of an English prelate, Eyrard, Bishop of Norwich? It was not consecrated till 1147. Both these churches, like Boyle, seem to be without side windows to the chancel, or as it was in fact, the chapel of the high altar. The first four daughters of Cîteaux were La Ferté, founded in 1113, which was entirely demolished in 1567; Pontigny, founded in 1114, which still exists; Clairvaux, founded in 1115, destroyed during the eighteenth century; and Morimond, founded in the same year as Clairvaux. Pontigny, like Clairvaux, has an apse, but of only seven chapels; but the apse is separated by the length of three bays from the intersection of the transepts, whereas at Clairvaux the chord of the apse was only one bay from the transepts. The great abbey of Clugny was building at this time, for the older establishment of the Clugniac monks, and had an apse, with five smaller apses or chapels; but its arrangements differ materially from the Cistercian plan. All the Cistercian churches just described were alike in possessing four transeptal chapels. According to the observations of Viollet le Duc, this arrangement was the rule in all Cistercian churches; but I shall presently point out instances in which the transeptal chapels were more numerous. Of Morimond, the fourth daughter of Cîteaux, I am not able to furnish any description, nor am I aware whether it is now in existence or not. Although founded in 1115, the site of the establishment having been changed the church was not built till after 1130, and the building of that period probably yielded to another, as it is recorded of the Abbot Cono in 1253 that he caused the church to be dedicated. I have called attention to the effect of English influence in the church at Fontenay, and now would point out the singular fact that the two establishments of Clairvaux and Pontigny, where no such influence is marked, were both founded under the presidency of S. Etienne (Stephen Harding) an Englishman, then Abbot of Cîteaux, by whose impulse the order first rose into greatness.

I have thus alluded to these four churches because their forms must have influenced the arrangement of many others. Their abbots held superior rank in the order, although subordinate to the parent church,

exercising a somewhat independent authority in their own affiliations. Clairvaux alone extended its branches into the British Islands, and, it might have been supposed, would have been followed in so important a point as the plan of its church. Besides these four, Cîteaux had twenty-two other monasteries of her own immediate foundation, some of which were in England, but I am not able to point them out.

That the Cistercian abbeys in the British Islands should have differed from the great majority of those on the Continent in the form of their east end, must have happened from a habit of worship already strongly formed here, which even the influence of the Cistercians could not break through. Whilst yielding to this habit, and adopting the square east end with the high altar by itself, the number of the transeptal chapels was increased. In England there are frequently six of them, and sometimes in Ireland the same number is found. The features of the following eight English examples may be noted in the order of their dates:—Furness abbey, in Yorkshire, founded in 1127, has six transeptal chapels; and though the chancel or chapel of the high altar was rebuilt at a later period, it projects only one bay east of these chapels. At Rievaulx, Yorkshire, founded in 1131, the original Eastern termination has been renewed in the Early Pointed period, and the usual contracted high altar chapel of the earlier age has been replaced by a magnificent First-Pointed choir of seven bays with aisles: the six transeptal chapels were rebuilt at the same time, but retain their original disposition. At Fountains, also in Yorkshire, founded in 1132, we find again six transeptal chapels; but the eastern termination has been replaced by a greatly extended work of later date, finished in 1256. Roche abbey, also in Yorkshire, founded in 1147, has only four transeptal chapels, and retains its original east termination, projecting very little beyond them, only sufficient to admit of one small window on each side. It is very much less in its dimensions than either of the preceding English churches, but still exceeds the church at Boyle by 24 ft. in length. The nave has eight bays in both. In the general disposition the two plans are almost identical. Kirkstall, founded in 1152, exceeds the last example by about 18 ft. in length, though it has one bay less in the nave. It has six transeptal chapels, and a chancel of the contracted type of the order, though a little longer than at Roche abbey. The transition from the round to the pointed arch is very marked in this instance. The great arcades have pointed arches, carried by clustered shafts with scalloped capitals. The clerestory has round-headed windows, and the same form of windows is seen throughout the church. Jervaulx, founded in 1156, exhibits an advance in the Pointed style, and a variation in the plan from the earlier churches. It has aisles to the chancel, with arcades of four bays, and each transept has three eastern arches, one of which opens into the chancel-aisle, and the other two to altar-chapels. It had four transeptal chapels. Byland, though founded in 1143, was not built till after 1177. It is a perfect First-Pointed building, and in plan exhibits another step in advance of the last, having aisles to the chancel, which are returned across the east end behind the altar; and the transepts have not only the eastern aisles or chapels for two altars in each, but

also western aisles. The last English example I shall notice is that of Netley abbey, Hants, founded in 1239, being one of the latest productions of the Cistercian order in England. It belongs to the transition from the Early to the Middle-Pointed, is of the smaller class, being only about 30 ft. longer than Boyle; has a nave of eight bays and chancel of four bays, with side aisles; and the transepts have two eastern chapels each.

Each of these churches had a large square central tower, and in each case the tower piers were planned with the least possible projection. The series shows the superiority of the English in size over the Irish, and the variation of the arrangement for the high altar which arose with Pointed architecture. The last point is not so distinctly brought out in the Irish examples which exist, although there is evidence to show that it generally took place as the Pointed style was fully adopted.

Boyle abbey, though commenced after Jervaulx, in which the change to the Pointed style and the variation from the original disposition of the Cistercian plan has been noticed, and though not completed till 1218, when the perfect First-Pointed example of Byland must have been finished, is in its general character earlier than Kirkstall the latest of the English cited, before a variation in the plan was attempted.

Boyle abbey is one of the largest, if not the largest, Irish Cistercian abbey in existence. Of the existing Cistercian abbeys in Ireland, Holy Cross, near Thurles, possesses much interest. It was founded in 1182. The chancel and transepts though they retain the original disposition in plan have been greatly altered in the 14th or 15th centuries. The nave retains its original features; it has five bays, of which the eastern is divided off by a semicircular arch which spans the width of the nave; this no doubt marks the point to which the stalls or choir-seats extended westward, allowing thus only one bay of the nave for the use of those engaged in the ceremonial of the service. The transepts have each two eastern chapels vaulted, remarkable for their elaborate workmanship and for the spiral shafts of the screens between them. The chancel is short like Boyle, is vaulted with fan vaulting, and lighted by a large eastern window of six lights with reticulated tracery, the heads of the lights cusped with trefoils, otherwise the tracery is not cusped. The tower and also the north transept is vaulted.

Dunbredy abbey, in the county of Wexford, was founded in the same year as Holy Cross, and though long before the completion of Boyle abbey, it is entirely a First-Pointed building. This is to be accounted for from its owing its erection to Harvey de Montmorency, one of the companions in arms of the invader Strongbow who, no doubt, had the assistance of English builders. It was a cell of Buildwas, in Shropshire. Nevertheless, its style varies greatly from that of England. The great arches have only a chamfer on the edge, and their piers are quite square, even omitting the chamfer. The soffit of the arch has a small rib carried on corbels or on short corbelled shafts. The chancel is 33 ft. wide and 36 ft. long, lighted by an eastern triple lancet, and has space only for a single lancet in each side. The tower, which as usual, stands at the intersection of the cross, is carried on Pointed arches like but loftier than those of the nave, and even plainer,

and the rib of the soffit is omitted. The tower has a plain Pointed vault. The transepts have each three eastern chapels vaulted. The nave has five bays with Pointed arches before described. The two eastern bays appear to have belonged to the choir, the extent of which is defined by the clerestory windows of the second bay, which have an internal opening of richer character than the others. The clerestory has double lancets with well moulded trefoiled curtain arches, some of them carved with the dog-tooth, and the second one before referred to divided by a shaft into two openings internally as well as externally.

Hore abbey, at Cashell, though founded according to Ware in 1172, did not, according to others, become Cistercian for near 100 years. It has, however, the two chapels to each transept, and the short chancel of that order of First-Pointed architecture.

Graiguenamanagh, in the county of Wexford, founded in 1207, has three chapels to each transept; the chancel is rather longer than usual.

Tintern, Wexford, founded in 1200, was greatly altered in 1445, and again in more modern times, and retains but little of its primitive features.

Jerpoint abbey, co. Kilkenny, though a very important building, and apparently very perfect, I have not been within. Other Cistercian churches remain more or less ruined and altered at Bective, Meath, founded 1146—51. Baltinglassa, Wicklow, 1148—51. Shroul, Longford, 1150—52. Odorney, Kerry, 1154. Knockmoy, Galway, 1189—90. Gray Abbey, co. Down, 1193. Corcumroe, Clare, 1194. Kilcool, Tipperary, 1200; and at a few other places.

Having thus treated of the works of the Cistercians, it may be inquired what proportion did the work of the other monastic orders bear to theirs?

Ware's list (probably incomplete) gives of the early monasteries 47 founded in the 5th century; 94 in the 6th; 36 in the 7th; 3 in the 8th; 5 in the 9th; none in the 10th; and only 2 in the 11th; comprising 187 in the whole. Of these, at the Cistercian period, a great number had fallen into decay, or their property had been assumed by lay abbots or "corbes," or by "erenachs;" the first of whom held the church property absolutely, and the last from being wardens of the church lands and assistants of the Archdeacons, who were administrators of the church property, had usurped the possession, and were by custom invested with it in hereditary succession by the Bishop. These early monasteries followed the rules of their immediate founders till such time as the remnant of them were brought under the rule called after S. Augustine, and hence Ware has classed them all as Augustinians; the number given includes also nunneries. In the 12th century which gave birth to the Cistercian order here, new vigour was infused into this, and 26 monasteries were founded, besides 11 nunneries and 2 establishments of the branches of S. Victor and Premonstre. The 13th century saw 22 new foundations, besides 21 establishments of the two branches above-named and of Trinitarians, of Eremites, and of Nuns. The succeeding three centuries brought not more than 18

establishments of the rule and its branches into existence. These calculations omit 11 foundations whose date is uncertain. The early churches were small, of the kinds mentioned in commencing our subject, and round them the monks lived in cells or huts of wood or stone. Instead of multiplying altars within the church, a separate church or chapel was raised for each altar, and thus we often find several churches congregated together, and so likewise when the practice had once obtained it continued to be exercised, whilst at other places buildings of far greater size and magnificence were being erected. Thus it is that we find associated with churches of the 7th, 8th, or 9th centuries, others as late as the 13th or 14th. In this manner the Augustinians handed down many peculiarities of Irish architecture which would otherwise have become obliterated. Of the abbeys founded in the 12th century I have not all the information I could wish. I think they exhibited but little of the Romanesque style, and although the openings retained the semicircular arch, the mouldings and style of finish approximate much more nearly to Pointed work. At Ballinatra, near Youghal, is the abbey of S. Molanide, of very ancient foundation, but re-built in the Early-Pointed period. It has a chancel 75 ft. by 25, with a row of six lancet windows in the south side near the east end, and another row of five lancets on the north side opposite the blank part of the south wall. There was a division between the nave and chancel, and the nave is 65 ft. by 25 ft. 6 in. The conventual buildings formed a quadrangle on the south. Athassel abbey was founded in 1200. The church is cruciform in plan; with north and south aisles to nave, and eastern aisles or chapels to the transepts, and a massive central tower. The chancel has a range of five lancet windows on each side; the east window is of three lights with tracery, and is of later date. The conventual buildings lie to the south. The cloister is much larger than any other I shall have to refer to; indeed the whole establishment is on a large scale. The cloister windows are triplets of trefoil-headed lights. It formed a complete quadrangle. The Pointed architecture of this example shows distinctly the style the Augustinians had adopted whilst the Romanesque features of Boyle were still in progress. At Ballybeg, the abbey founded in 1229 has nearly disappeared, but it still retains a few good features of First-Pointed work.

The Benedictines began in Ireland in the twelfth century, in which they erected five houses, and in succeeding centuries added only eight others. Their influence was therefore but small.

The Dominicans began in the thirteenth century, in which they founded at least twenty-six establishments; seven more were added in the fourteenth and fifteenth centuries, and there are seven of uncertain date. One of the earliest of their buildings was the well known Black abbey at Kilkenny. At Roscommon, between 1253-9, was consecrated their abbey church of that place. It is 138 feet long within the walls; it had a north aisle at the western part, which has disappeared, and was lighted by a range of lancet windows, of which six remain on the south side near the west end, and there was another range on the north side near the east end. It had no division to form

a chancel. The east and west ends have each of them now a fine window of late tracery; but jambs of windows of lancet date can be observed in both walls. Kilmallock abbey (Plates 1 and 3), founded in 1291, has a chancel 66 ft. long and 24 ft. wide, separated and almost shut off from the nave by the piers of a lofty central tower, in which the east and west arches are only 7 ft. 6 in. wide. The tower is very slender, standing on the centre of these two east and west arches. The nave is 90 feet long, and had an aisle to the south. There is a south transept, with a western aisle. The chancel has a range of six two-light windows in its south side, whilst the north has none. Eastwards are five beautifully moulded lancets. The cloister court and conventual buildings lie to the north. Much of the work both in church and other buildings, is of later date than the foundation. Sligo Abbey, though an older foundation, was rebuilt in 1416. Of the first building there are considerable remains. It had eight lancet windows in a range in its south wall in its eastern part; in its later alterations a central tower was erected, taking in the western of these lancets and blocking up another. To the period of the rebuilding also belongs the beautiful cloister which exists on the north side of the church. Within the court it is 42 ft. by 50½ ft., and had an arcade of nineteen arches east and west, and sixteen arches north and south, after the manner of the cloisters in the South of France. The church had a south aisle and south transept.

The Franciscans had only one foundation in the twelfth century, but added thirty-five in the thirteenth, seven in the fourteenth, thirty-three in the fifteenth, and eight later, besides twenty-eight to which no precise date is assigned, giving a total of 112. At Ardfert remains much of the church erected in 1260, with five lancets in the east end, a range of nine lancets in the south side of the eastern part, with no windows in the north side, a south transept with western aisle, and a south aisle to the nave. The tower is at the west end. The cloister, though of the same kind, is less elegant than that of the Dominicans at Sligo, and is also of later date: its openings present one of the few instances to be met with in Ireland of the "Tudor" arch, and here I believe it is formed from only three centres. An abbey founded in 1302 remains at Castledermot, with aisle and transept to the north, instead of as most usual to the south. Rosserick, founded late in the fourteenth century; Multifernan, rebuilt in 1460; Moyne, built in the same year; Kilconnel, 1460; Adare, 1464 (Plate 4); all have the narrow, lofty, central tower, upon narrow arches, which nearly shut off the nave from the chancel, and which seems to have been the custom of this period. Moyne, Kilconnel, and Adare, present examples of the cloister of the same kind as at Sligo before referred to. At Moyne and Adare it is on the north, and at Kilconnel on the south. At the first the arcade has ten arches of about 3 feet span in each side of the quadrangle; at the latter it forms a quadrangle only about 22 feet square; at Adare it is about 30 feet square.

Besides these, the Carmelites in the thirteenth and two succeeding centuries acquired sixteen establishments. Of their architecture I have not had the opportunity of making any observation.

It appears then that in architecture the challenge thrown down by the Cistercians in Ireland in the twelfth century, was soon taken up by the Augustinians, who carried on the native style of art; and that in the next century, when the Pointed style was introduced, the Cistercians almost ceased to build, and left the field open to the Augustinians, Dominicans, and Franciscans, who pursued a manner of building common to all the orders throughout the lancet age. The fourteenth century added but little to the number of ecclesiastical monuments, but in the fifteenth the Franciscans were again active, and produced the slender, lofty central towers, of which a great many remain more than I have enumerated, and the small but picturesque cloisters I have described. This mode was also used at this time by the Augustinians and Dominicans in several reconstructions; but as the new establishments of the Franciscans far exceeded the increase of the other two orders together, I think we must yield to their energy the credit of originating the peculiar and beautiful arrangements of the period.

GORDON M. HILLS.

WHITEWASH AND YELLOW DAB.—No. III.

COLOUR AN ELEMENT OF ARCHITECTURAL EFFECT IN CHURCHES OF CHRISTIAN ARCHITECTURE.

THE subject of painting as accessory to architecture has been most tenderly touched by every writer who has approached it—and perhaps all the more tenderly the more the writer knew about the matter. And no wonder. The subject is not simple, but expands with the study of it. And I regret to be obliged to feel that there appears to be wanting in the technical preparation which most of our architects have received for their professional career, that element for want of which they are ever fighting and struggling with difficulties.

Our nation is now opening its eyes to what other nations have been wide awake to before us, viz., that art is a difficult and dignified intellectual pursuit; and not what Englishmen have hitherto been inclined to consider it, a pretty plaything.

Men have looked about for a profession; they did not like the navy, they don't like the army, and are perhaps too late for that and many other things; but they don't consider themselves too late to turn architects. They have had a gentleman's education, and the amount of good taste which is supposed to have been thus imbibed fortuitously, nobody knows how, is supposed to be quite enough to start upon. After all, there are but five quite distinct orders of classical architecture; Gothic may be soon learnt; and for the rest, a fair connexion, and perhaps some genuine hard work for a year or so in an architect's office will set them on their legs. And at the end of that time what have they done? drawn hundreds of lines and arches, gables, roofs, and chimneys, elevations and sections of mouldings, to get out the sheet after sheet of plans

and elevations, which a busy architect has to supply to his customers, who are always in a hurry.

But where has been the master to teach the real value of all these dry but precious details; to help him over those first difficulties in art which books cannot do—to *show* him, and not merely to *tell* him? From books he may learn a great deal about proportion and the effect of contrast and repetition, the use and abuse of ornament, and the common first principles of light and shade. But who has taken the trouble to suggest to him what architecture really is and means; and who has given him an idea of that most indispensable but ignored branch of his grand profession, the connexion between architecture and the sister arts? Alas! men undertake that profession in nine cases out of ten trusting to luck, and making poor naked fancy do duty for what can only be done well by serious work, upon a good base of natural genius. These are busy bustling days, the master has no time, and the pupil little inclination for that quiet studious thought which is the necessary food for an artist. But that is no excuse. *Everything great* has been done in bustling times. Conceive the turmoil of an Italian republic in which those grand fellows lived, whose works are now our study, and who were then sitting at the feet of their respective Gamaliels!

Our English bustle has been for other purposes, but there is an awakening idea in all classes of our people that art is worth something for its own sake, distinct from mere money-making. Art is glorious work—but only for those who have the heart for it. I wish there were an “*ite missa est*” for the rest.

I have mentioned art education. I do not wish to make more of it than it deserves. You cannot find gold in all diggings—art cannot be taught in the common sense of teaching, its principles may, and its technicalities; but they only make the artificer not the artist. That little monosyllable “Art” implies more than can be put into words, for could it have been so clothed, Art would not have been wanted. Art is the expression of a man’s own thoughts, and the best art is the clearest expression of those thoughts. But as they need be clear before they can be well expressed, art education must be head work before it is hand work. The hand needs education, and the eye too. But the education of the eye is not attained by looking at things—the stupidest people have been looking at things all their lives—no, it is by clearing a man’s thoughts, by training his reason, and I may surely say without cant, it is by the education of his heart, that the artist is made; and his eye is educated by the process without his knowing it. It is in this that our leading architects shine out brilliantly from their contemporaries. Their works show a definiteness of idea, an individuality and clearness of purpose, while others exhibit little more than copyism and experiment. The former have made their profession a matter of head and heart, the latter little more than a matter of pencils and Indian rubber.

The subject of colour applied to church architecture “riles” some people wonderfully. But their objections are quite comprehensible. I imagine them to arise entirely from these two sources, a most reasonable disgust at the shockingly bad things they see done, and a total incapacity on their parts to invent anything better.

That pictorial representations have been approved and encouraged in our churches by theologians of all shades of opinion is a simple fact, as witness altar-pieces, windows, &c. This fact marks one line at least which divides us happily from those liberal-minded protestants, out of the pale of our Church, but altogether in that of whitewash, who allow coloured glass in geometrical patterns and twirligigs, but have a truly Mahomedan horror of a living form, or a symbol of sacred association. They tolerate the true protesting polychrome of gold organ pipes and red calico, green altar cloth, (table cloth ?) chocolate tiles, and sham oak graining, but beyond this their nose sniffs popery in the smell of paint.

But let us rather take God's good gifts in good faith, and fear no evil; man's wretched abuse of them is lamentable. But He Who created beauty and gave us the sense not only of its power but of its sanctity, may be glorified in it. Use it, then, to a high and holy purpose, such as by the painter's art to add to the solemnity of a sacred place; to turn the wandering thoughts to seriousness; to put before erring eyes forms which time and association have long hallowed; to fill the vacant mind with subjects of solemn thought; and further still, to arouse the deep feelings of religious emotion; to check the levity of a young mind; or to soothe with solemn recollections the thoughtful moments of one more matured. Such is within the province of Art, of sacred Art, Art as it should be, and, as I hope, will be applied to our sacred buildings.

But how? Art (with the exception of music) produces all its effects by means of forms and colours: and for these effects it is in architecture that there is the largest scope. I must not recur over and over again to arguments: I have stated them in my former letters. Taking it therefore for granted that the introduction of other forms than those of the architectural carving, and other colours than those of the materials of a building, is desirable, it appears to me that there are two distinctly available means at hand, first, in the use of materials naturally or artificially coloured, and secondly, in the resources of the art of painting. Under the first head comes everything that architecture can require for its enrichment, marbles, coloured stones, metals, tiles, mosaics, glass, drapery, embroidery, by which churches have been made treasure-houses of art. Why then look any further? I can only answer, that it dug deep into the purse of Christendom to produce S. Peter's, and it took centuries of the wealth and devotion of Venice in the palmiest days of religious enthusiasm and self-sacrifice, to produce S. Mark's. We need something more within general reach: and the only resource left is in the art of Painting—an art which the canon of good taste in all ages of the world has sanctioned to architectural use.

But *how about authorities?* The precedents of Christian art vary as much as the architecture or more. The same hands seem to have worked at glass, at wall painting, and in miniature illuminations; their family likeness is strong; but each period had its speciality, and each kept to its own dogges. The question, then, for us is, what are we to follow?—or are we to follow at all? I have no doubt of the answer, but I cannot put it in so few words. If we take an axiom in which all

will agree, such as this, "Colour properly used in architecture must be entirely subservient to architectural effect; the moment it becomes obtrusive it is bad." What says precedent to that? The fact is that colour has always been a difficulty. It is one of the rarest gifts—I mean the *intelligent, not the mere* ocular sense of it. Form has been mastered often; but colour rarely. I believe the course of its use architecturally applied in Gothic work has been very much this. Romanesque (Norman) was in its plain massive forms a huge vehicle for colour. Pictorial art was in a fearful state of raw puerility in those days. Castles were painted on the fat pillars; patterns and subjects went uncomfortably round corners; and colours were dabbed about unmercifully. Artists had some grand ideas; but the principles of proportion and composition in the use of colour were not developed till long afterwards. A great stride was then made in the arts—a new style of architecture came into vogue, the First-Pointed: that, too, was coloured all over. The characteristic of this great step was refinement. The colours used were tenderer and more broken; and often so soft, so beautifully mellowed, that at a distance they looked like blended hues melting into each other. Buildings were entirely covered on this principle of decoration. Diapers, scrollage, and pictorial subjects, covered large wall spaces—imitative drapery, even imitative masonry also, on large surfaces of wall and roof; and a reasonably symbolic conventionality of forms, which in the preceding age rejoiced in types frequently bordering on ugliness, now struck out in principles of real beauty. Colour applied to architecture had reached its climax of refinement at the beginning of the 14th century, after which came in the use of violent effects; bright raw red, their beloved minium, was used immoderately, shaft after shaft overlaid with it in gaudy proximity; red lines, red carved work, red everywhere. But colour blushed itself into shame, as if gaudiness had brought its own cure by artists voting themselves into a guild of total abstinence. People's eyes were wearied, not by the use but by the corruption and abuse of what in nature is lovely and universal, and of what in art based upon that nature would be always lovely too if the same principles were followed. There was a lull. Then followed the days of higher art; art more by principle, I mean, than by experiment, the origin of which it is hard to trace. South of the Alps we know how art first broke away from the lethargy which weighed heavily on everything, social, political, literary. We can trace the influence of the Pisan school by its distinct mannerism in sculpture, as we can also trace Giottism in painting. But whence the contemporary Gothic school of the early thirteenth century, without a trace of common origin with its sister arts in Italy? whence the exquisitely studied beauty, the refined and holy feelings expressed in stone by the artists of Chartres, of Salisbury, of Wells, and countless other masterpieces of Northern art? Of course there were bad and blundering artists—there are always—and when people speak of quaintness and ugliness, gaudiness or vulgarity, they speak of the bad artists and not the good ones. But there was a poetry of intention about that enthusiastic age which must have produced some glorious results. We can see but faint traces of them; for, alas! few are the

remains which the excesses of a necessary reform, and the violence of puritanic hate, have left us of the art of these interesting times.

The polychrome of the succeeding century (the fifteenth), which in pictorial subjects was often very fine, soon became coarse and excessive, in its application to merely decorative purposes. Black came much into use, so that the shadows of architectural relief in carved work and mouldings were swamped by violent effects of most objectionable paint, extreme contrasts of white, black, vermillion, and dark green, in lines and "spirals," and large spaces covered with colour unrelieved, testified the bad taste of the time. The ideal was rather gorgeousness than beauty in architectural decoration. Such, if I mistake not, were the general characteristics of an age which was certainly less æsthetic than the refined one which preceded it. It was the beginning of the end in the history of Gothic art. Science took the place of Faith. Pride supervened upon humility. Reason asserted her majesty, and Imagination, gone mad amid the surrounding Babel, broke forth with a power common to intellectual aberration and excitement, and at last fell exhausted and powerless before the cold rationalism of the succeeding generation. But the fifteenth century had had its great artists and great works, works too most refined. The reredos of the Lady chapel at Gloucester is a sufficient proof of what exquisite works were done, where wealth combined with talent to stem the tendency to a coarse and vulgar taste in architectural matters. It would be hard to devise anything more refined than that fifteenth century specimen of architectural polychrome. But it is sadly ruined. After these times, through the reigns of the later Tudors and Stuarts, colour applied to architecture was often used to make things look as ugly as possible, till at last we come down to the days of our fathers, when the only colours used in churches were the dear old whitewash and yellow dab, in glorious relief, following the margins of arches and stringcourses; or with the help of bands of lampblack framing the Ten Commandments, the king's arms, or the squire's hatchment, with equal and indiscriminating devotion. Such, roughly sketched, appears to have been the course of the art of decorative polychrome as applied to Gothic churches. And after all our study of it, one huge difficulty stares us in the face—are we to follow the styles of polychrome, as we follow the styles of architecture upon which they were used?

In returning to former styles of architecture *we are not merely amusing ourselves*. We adopt them seriously, because they are perfectly matured forms of art, individually thought out, and then worked out. In employing those styles we are not merely adopting antiquated forms; but we take what is thus ready to our hand, because it best expresses our thoughts. Pictorial art, on the contrary, was, during those periods, in a perpetual course of experiment. The great principles on which any claims to respect as a matured art must rest had not been struck out. Perspective, linear and aerial, was unknown. The light and shade of form was most imperfectly understood, and that of colour still less: so that reflected lights, without which it is impossible to give roundness, and cast shadow, without which it is impossible to place any object firmly on another, were either ignored, or used so

timidly and rarely, as to be in most cases of little value, and commonly omitted altogether.

The lamp of originality in architecture had begun to grow dim, before the genius of painting came forth in its full-developed beauty. Here then is the difficulty. We have perfect styles of architecture, and imperfect contemporary styles of painting. Are we, then, who have a perfect art of painting within our power, to revert to imperfect art, when we come to the practical application of painting to architectural purposes?

Now, Sir, it appears to me that there is one ground, and only one, upon which this question can be answered, and that is the ground of appropriateness. Art is good or bad just in proportion to its fulfilment of the purpose to which it is applied. Inappropriateness would mar anything. At the bottom of that lovely valley which slopes down from the Gothic walls of Alton Towers, has been placed a most perfect specimen (and that a good-sized one) of a Chinese pagoda: the top of it is just like an old-fashioned parasol, from the ferule of which a jet of water flies into the air, and in its fall converts the pagoda into a huge umbrella. On the side of the valley, above it, is a pagan erection shading the bust of the perpetrator of this deed, and above his head is written, "he made the desert *smile*"—a result of which I have little doubt.

In dealing with architecture we are dealing with what is entirely a creature of man's imagination. A painter's own genius may reign supreme before a canvas in his own studio: but when he faces an architectural wall-space he stands in the presence of his master. If it be that of an Egyptian temple, let him go home, if he has not first mastered Egyptian art—if it be that of a Gothic church, let him do likewise.

It is a very common but most unfortunate confusion of ideas, which confounds a "style" with the mere accidents of success or failure of individual artists; a result which is often most unhappy in the public judgment of Gothic art. Is Gothic art objected to because it is conventional? I say all art is conventional, and styles of art are but systems of conventionality. And we are justified in reverting to any one such system for the identical reasons upon which it was itself invented, if by that means we can best attain our end. In Gothic art the prevailing spirit appears to me to be this, that it had for its object rather to suggest ideas than to imitate things: and herein I trace a principle, of the particulars of which I must beg leave to address you another time.

In the theory of painting I conceive that by perfect art is meant that by which an idea is completely and satisfactorily conveyed. There are two, and as far as I know only two means of producing this result; one by actual direct representation (the naturalism of modern art); the other by indirect representation (the suggestive symbolic method of early art). The former tends rather to reflect honour and glory on the artist and his skill; the latter sets in motion a train of thoughts in which the artist and his skill are lost. I conceive that there can be little doubt as to which approaches nearest to the spirit of the Christian ideal.

If therefore there be a system of pictorial art which is rather suggestive of thoughts than directly representative of things, in its modes of expression, I imagine that such would be more in harmony with the ideal of an architecture, such as the Gothic, which sprang from the deep yearnings of religious thought, and is its very embodiment—whereas, on the contrary, a style of more direct and material representation, which every artificial appliance has brought to perfection, would be more appropriate with an architecture, such as the classical, whose principles are entirely free from any approach to symbolism, capable indeed of being very magnificent, very beautiful, but utterly unsuggestive of anything beyond the sphere of its own abstract self. This settles the question in my own mind. I must not trespass further upon you now. I must leave the subject of “imperfect art” and symbolism as contrasted with naturalism for another letter.

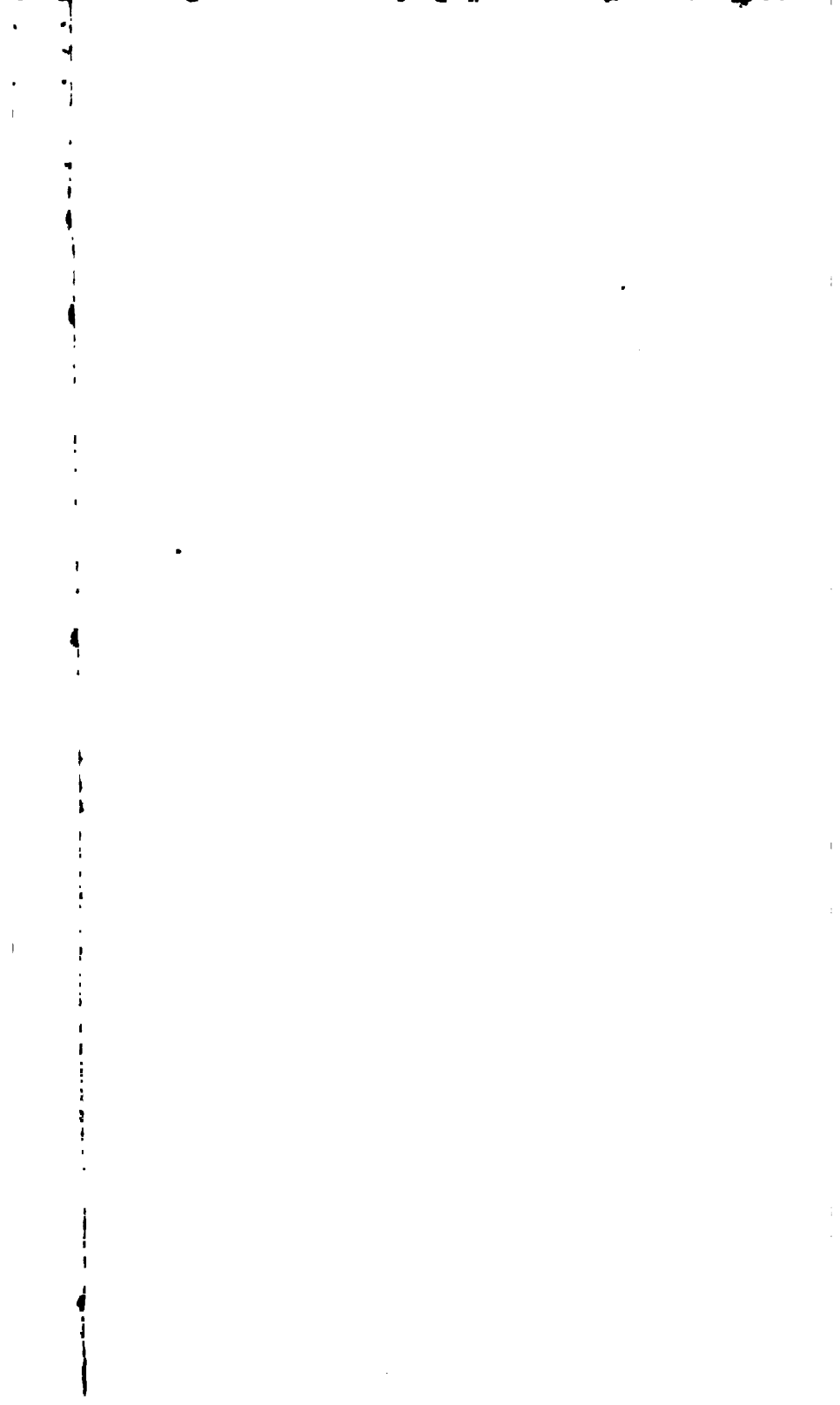
If you will allow me to address you once more, for the purpose of entering more into particulars, I trust thenceforward your pages will be what I hope all churches soon will be, free from “whitewash and yellow dab.”

Yours very truly,
T. G. P.

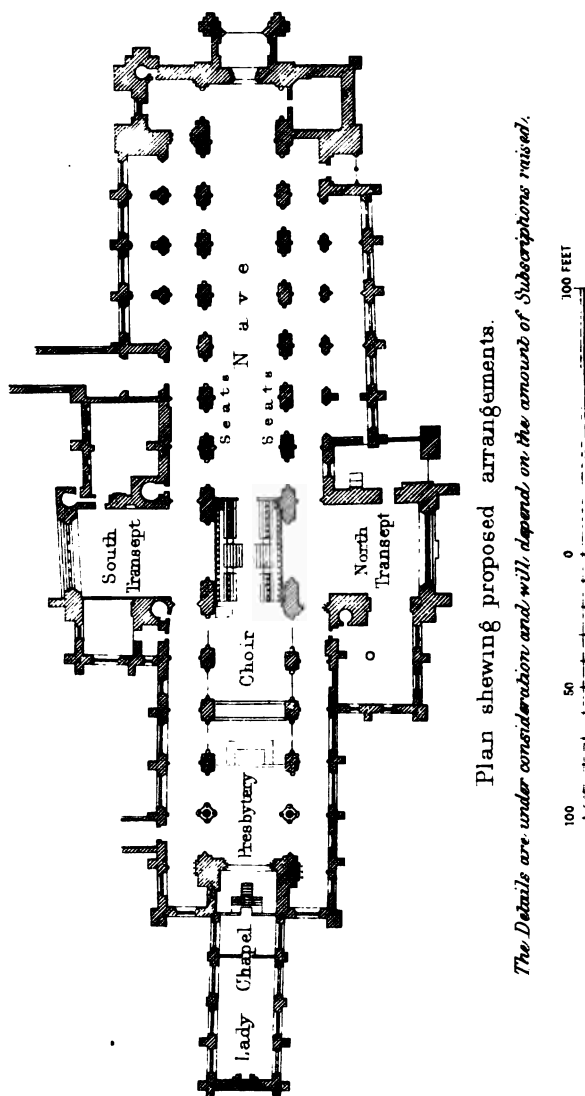
Highnam, May 23, 1859.

P.S.—I must keep controversy for a postscript. With your correspondent on the abuse of polychrome I lament that so beautiful an application to architectural purposes should have been so constantly subject to the abuse of bad taste. He seems not to have borne in mind that while architecture was growing on from style to style as a perfect art, the art of painting was only growing up from infancy and was not matured till the spirit of architecture was exhausted. The erring taste of former days is no argument. Both arts are now matured; our only difficulty is in their mutual application. Hence, and for other reasons, it is that I cry out for our architects to be better educated. Can your correspondent have ever seen the church of San Francesco at Assisi? That has not an uncoloured square inch anywhere. But the result is not in anybody's opinion what he says would infallibly be the case with the choir of Canterbury, to “bring it down from heaven to earth.” And the reason simply is, that it has been done properly.

It is *most grievous* to see people constantly rushing into architectural polychrome—it is vanity, vanity, all vanity on their parts. The subject is anything but simple and easy. It needs great observation, great artistic experience, and an element which is most rare, a fine eye and a fine comprehension of colour. No books, no theories of colours could ever make an artist. I re-echo your correspondent's “*Caution*” most loudly and cordially. He only tunes his trumpet to its abuse. But there is *per contra* a proper use of it, which if he would but allow, our trumpets would pretty nearly be in tune.



VIEW OF PROPOSED RESTORATION OF CHOIR AND THE
ADAPTATION OF NAVE FOR PUBLIC WORSHIP.



Plan shewing proposed arrangements.

The Details are under consideration and will, depend on the amount of Subscriptions raised.

CHICHESTER CATHEDRAL AND DEAN CHANDLER.

WE offer no excuse to our readers for reprinting the main portion of a circular which has been issued with the weighty name of Dr. Hook attached to it, detailing the steps which have been taken to engraft upon Dean Chandler's munificent bequest a fitting memorial of his long and faithful stewardship. Officially connected as that wise and good and learned man was with our Society as one of its Vice-presidents, and personally attached as many of us were to him by friendship, more or less intimate, we do not conceal the peculiar interest with which this undertaking inspires us ;—

"In the year 1847 a large and substantial Restoration of the Cathedral was commenced by the Dean and Chapter, and has been carried on from time to time, as funds have been supplied by public beneficence, almost to the present year. In the appeal which was then made for assistance, the hope was expressed that ultimately the choir might be restored, and a larger portion of the cathedral rendered available for public worship. But the effort to carry out these objects was deliberately postponed, with these observations :—'The Dean and Chapter feel the greatest reluctance to propose any definite plan for the alteration of the choir. This is a department of cathedral architecture in which much information and experience are yet to be acquired.

"The Dean and Chapter at present can do no more than express their entire conviction that the most magnificent church, which serves merely to gratify the eye of taste, has entirely missed its proposed end and object. And greatly will they rejoice, if, after some longer time for observation, they shall be able to devise a plan, whereby, without violating the rules of architectural fitness, a larger portion of their fabric may be made more directly available towards the great purpose for which every Church is designed—the worship of Almighty God.'

"The time would seem to have now arrived, when efforts might successfully be made to carry this design into execution. On the death of the late lamented Dean of Chichester, Dr. CHANDLER, an earnest desire was expressed by many, both personal friends and others, to raise a Memorial worthy of his acknowledged merits and suitable to his known wishes ; and accordingly at a Meeting held at the Palace on the 16th of February last, the Lord Bishop of Chichester in the chair, it was unanimously resolved,—'That in the opinion of this Meeting the best Memorial, and one specially accordant with the feelings of the late Dean, would be a restoration of the choir of the cathedral, with its enlargement and better adaptation to the purposes of Divine worship.'

"At the same Meeting it was made known that the late Dean had by his will bequeathed the sum of £2000 'in trust to the Dean of Chichester, the Archdeacon of Chichester, and the Prebendary of Wittering, applicable in whole or in part, at their discretion, towards the decoration of the Cathedral, the aiding of the Theological College, or the erection of a Church in Chichester, with the expression of a hope that a sum might be raised to be applied in connection with it.' The trustees have since elected to apply the whole £2000 to the first of these purposes.

"Moreover, it is at this time generally admitted that our venerable cathedrals may and ought to be made more extensively useful for the celebration of Divine Service, and it is known that a desire prevails in this diocese that the mother church should be rendered capable of affording to greater numbers the opportunities of united worship. Under these combined circumstances,

so favourable to the completion of the original design of restoration, a committee has been formed, consisting of many of the principal residents in the county and city, lay and clerical, and others; and a plan has been prepared by William Slater, Esq., an eminent architect, and the successor of the late Mr. Carpenter (under whom the former improvements were effected) which has received the sanction of the Dean and Chapter, and been approved by the acting Committee, as one which, while it will restore to the choir its original features and proportions, and will not offend either against architectural propriety or the distinctive cathedral arrangement, will appropriate and adapt to increased congregations a much larger space of this sacred edifice.

"By this plan it is intended to remove all the present modern unsuitable fittings of the choir,—pulpit, throne, altar-rail, pews, and galleries; to take down and carefully restore the existing stalls; to provide new fronts and choiristers' seats of suitable design; to replace the stalls in their present position, except the return stalls at the west-end of the choir, which, with the organ and organ-screen, known as Bishop Arundel's shrine, are to be removed—the latter to be re-erected in another place. The present reredos or altar-screen will be replaced by one of stone, in accordance with the style of the choir; a new pulpit and a throne of a more suitable character will be also erected. The arrangement of the sittings of the choir, the exact position of the organ, and other matters of detail, are reserved for future consideration.

"But, in order to make provision for larger congregations than can be accommodated in the choir, such as assemble on Sundays and occasions of special interest, it is further proposed to adapt a great portion of the nave to the purposes of Divine Worship, by furnishing it with sufficient and suitable sittings, and placing the pulpit, already provided, in a position most convenient for hearing, thus rendering the space also available for any other spiritual ministrations, similar to those which have been adopted in other cathedral churches. It is calculated that by this arrangement, sittings can be provided for more than seven hundred worshippers within these sacred walls.

"With this statement, and the sketch and plan annexed to it, the Committee commend their scheme of restoration to public approval, relying for its completion, under the Divine blessing, on support from those who would raise a fit Memorial to the honoured name of Chandler, as well as from the diocese at large. They would appeal earnestly to such as wish to see developed the primitive beauties of this venerable fabric, no less than to all who partake in the general wish for church extension, and desire that our ancient cathedrals may be made more available for the public worship of Almighty God.

"The work is estimated to cost six thousand pounds. It is purposed, if more convenient to the subscribers, that the larger payments may be spread over a space of three years.

"Subscriptions will be received at the Banks of Messrs. Gruggen and Comper, Chichester; the London and County Banks at Chichester, Brighton, and Hastings; by Messrs. Drummond, Charing Cross, London; and by the Secretary, Rev. C. B. Wollaston, Felpham Rectory, Bognor."

We have omitted the names of the Committee, but it includes such as those of the Bishop, and Dean and Chapter of Chichester, and the two Archdeacons of the diocese, which show the general interest felt in the work.

Together with the circular a lithograph and plan of the restored cathedral are issued, which we are allowed to reproduce, and which will save us the necessity of a detailed description. It will be observed that the stalls are left in their original position in the lantern. This decision was arrived at after considerable discussion, and we think wisely—for the space east of the lantern would not have been sufficient

for a dignified chancel and sanctuary, while it would have been hardly possible to adapt the transept to congregational use. The Jute has to be removed, but its late date and the hopelessness of a good arrangement if it were allowed to continue reconcile us in this instance to a sacrifice against which in the case, for example, of Christchurch Priory church, where the conditions are wholly different, we felt bound to protest. We are glad to see that Mr. Slater travels out of the too hackneyed type of arcaded reredoses and introduces a more archaic treatment. The height of this reredos is, as all who are acquainted with Chichester cathedral will remember, defined by the solid backing of the ancient reredos which still exists, and will of course be retained.

It will be noticed that a simple pattern is shown in the central panel of the reredos, and that the choir-screen is left quite plain. We believe that the treatment of these two portions of the church are left purposely for further consideration. Whatever is however decided upon, we trust that the reredos will be composed with a view to the retention of the ancient levels and backing. Their removal is no way called for by the practical exigencies of the cathedral, and their annihilation or alteration would be to destroy an interesting landmark of ecclesiastical architecture.

The stalls it will be recollected are valuable relics of Third-Pointed woodwork. The Dean and Sub-dean's stalls, and the throne, as shown in the lithograph, are designed by Mr. Slater. We trust that the nave area will be seated with chairs.

To revert to the memory of the late Dean, we cannot help reminding our friends that he was the founder of S. Andrew's church, Wells Street, and that All Saints' church owed the possibility of its existence to his kind and zealous offices. We may therefore venture to entertain the hope that this memorial will not be neglected by those who, while doing honour to the Dean of Chichester, desire to record the good deeds of the rector of All Souls'. The selection of his successor to the former office will be, we trust, an additional incentive to help a work which has such great human probabilities of being so well used.

WESTLAKE'S ILLUSTRATED OLD TESTAMENT HISTORY.

We welcome the appearance of eight more plates, Nos. 22—29 inclusive, of Mr. Westlake's most interesting series of Scriptural designs by an English artist of the early part of the fourteenth century from a Manuscript in the British Museum. Plates 20 and 21 are postponed (we understand) on account of their being injured at press.

The first illustration represents Abraham on his sick bed despatching his "seneschal" to find a wife for Isaac. The next is the meeting with Rebecca, who is tending her sheep, dressed in wimple and coif. Then she and the steward ride away, each mounted on a camel—very curiously drawn. Then the steward hands her over to Isaac. The next scene is the birth of Esau and Jacob—most conventionally treated.

Then a larger picture represents Isaac sending Esau for venison and Rebecca instructing Jacob in his deceit. In the following one Isaac blesses Jacob, who has the skins of goats on his neck and hands; and Rebecca stands at the bed's foot encouraging her younger son. This is very well drawn and composed. Below Esau brings his venison. Two crowded and spirited pictures next represent Joseph telling his dreams and the envy of his brethren; and then his being seized by them and stripped and thrown into the well. Then the "seneschal of Egypt" mounted on a trotting-horse with a huge money-bag in his hand buys Joseph; and, in the next plate, puts him behind him on his horse and carries him to Egypt. Meantime the brethren bring the coat of many colours to their father. Their hypocritical concern and Jacob's grief are expressively given. Joseph is sold to the king of Egypt in the following plate. The king, crowned and carrying a sceptre, with a dove as its head, is seated in a chair of an interesting and early Pointed style. Finally the king goes out hunting, with hound and horn. The hare is admirably drawn, and the leash of hounds. Below the queen tempts Joseph, and being repulsed complains to a servant who comes in clothed in helmet and coat of mail and bearing a lance. Joseph is here represented as quite a young boy.

The index, with the full readings of the Norman French descriptions and a translation, is not so far advanced as the plates. And Mr. Westlake in his third number gives a cancel of a former leaf which was not accurate. This publication is one of peculiar interest and deserves warm encouragement.

MR. JEBB'S CATALOGUE OF ANCIENT CHOIR-BOOKS AT S. PETER'S COLLEGE, CAMBRIDGE.

(Continued from page 178.)

MORLEY, THOMAS. [Mus. B. Oxon. 1588. Gentleman of the Royal Chapel, till 1619.]

SERVICES.

1. Service in A min... Te D... Ben^m. Kyr. Creed. Magn. Nunc Dim.
mc. cd. bd. bc. *mc.*
- * Barn. with a Venite... Batt. with a Venite... Lamb. D mi. qu. if
the same?.. S. John's, Oxf. Morley's short service, *pricked*
semibrief: qu. if the same?
2. Kyrie as above. MD.
3. Magn. Nunc D. in G maj. *md. mc. cd. td.* (2 different parts) *tc.*
(imperfect) *bd. bc.*
- * Barn. service of 5 parts. Lamb. S. John's. Tudw. evening
service in D. qu. if the same?

ANTHEMS.

1. How long... *mc. cd. bc. mc. bd.*
2. Teach me Thy ways, O LORD. *md. mc. cd. td. tc. bd. bc.* Written
in the same Italian hand as most of Amner's compositions.

MUDD, JOHN. [Organist of Peterborough Cathedral, apparently from 1580 to 1620.]

ANTHEMS.

1. I will alway give thanks. *md. mc. td. te. bd. bc.*
Lichf. *td. to.*
2. O clap your hands. *md. mc. td. to. bd. bc.*
3. Out of the deep. *md. td. tc. bd. bc.*
Batten, for a cantus. Lichf. *td. tc.*

MUNDY, JOHN. [Mus. B. Oxon. 1586. Mus. D. Oxon. 1624. Organist of Eton and Windsor.]

SERVICES.

1. Service in D mi. (in 4 parts, both m. being the same) for means, in *D sol re*. Te D. Ben^m. K. Creed, Offertory in m. only. *md. mc. cd. td. tc. bd. bc.*
* Barn. first service of 4, 5, and 6 parts; with Venite.
2. Service in C major. 3 parts, for men. Te D. Ben^m. Magn. Nunc D. *cd. bd. bc. cd. td. tc. bd. bc. td.* begins at Magn. The rest of this part is torn out.
3. Service in D mi. 4 parts, for men. Te D. Ben^m. Kyr. Creed. *cd. td. tc. bd. bc.*
4. Service in G mi. Short service, 1 flat. Te D. Jub. Kyr. Creed. *mc. cd. bd. bc.*
Alto... S. John's, Oxf.
5. Kyrie, as in No. 4. *md. cd. td. bd. MD.*
6. Magn. and Nunc Dim., in *medio chori*, in D mi. *mc. cd.* (2 parts, different) *bd. bc.*
7. Magn. and Nunc Dim., belongs to Pierson's service, in *medio chori*, in A mi. *mc. cd. bd. bc.*
8. Magn. and Nunc D. in *C fa. ut—C maj.* *md. mc.* (both the same) *cd. td. tc. bd.*

ANTHEMS.

1. Blessed is GOD in all His gifts. 4 voc. *cd. td. to. bd. bc.*
2. Give laud unto the LORD. *md. mc. cd. td. tc. bd. bc.*
3. This is My commandment. *cd. td. tc. bd. bc.*

PALMER, HENRY.

SERVICES.

1. Preces and Psalms, East. day evensong. *mc. cd. bd. bc.*
* Choral Resp. vol. ii. Preces only.
2. Kyrie and Creed, with Gloria tibi, in F maj. *mc. cd. bd. bc.*
In c. the Gloria tibi is called by mistake, *Gloria in excelsis.*

ANTHEMS.

LORD, What is man? Signed H. P. *md. mc. cd. td. to. bd. bc.*

PARSLEY, OSBERT. [In Sir F. A. G. Ouseley's MS. mentioned below, there is a note in the handwriting of Mr. Gwilt, the celebrated architect, stating that this service was composed in 1549; and attributing the mention of Parsley to Morley, which the compiler has not been able to verify.]

Te D. and Ben^m. flat. in F. *md. mc. cd. td. bd.* MS. belonging to the Rev. Sir Frederick A. G. Ouseley, Bart.

PARSONS, ROBERT. [Organist of Westminster Abbey: died in 1569. Called *Mr. Parsons of Eseter*, in *md.*]

SERVICES.

1. Service in D major. Te D. Ben^m. Kyr. Creed. Magn. Nunc D. Not that which is in Barn. in F. S. John's, Oxf. has a service: qu. the same? Batt. has a service, Ven. Te D. Ben^m. Kyr. Creed. Magn. and Nunc D. in *medio chori*.
2. Flat Service. Te D. Ben. *tc. bc.*
Not in Barn.

ANTHERMS.

1. O bone JESU. (These are the Anthems for the seven days before Christmas; commonly called the seven Os.) *md. mc. td. bd.*
2. Collect for the Quire. *tc. bc.*
"Ever-Blessed LORD, Which hast chosen us among so many to sing Thy praises in the Sanctuary; grant that with diligence and reverence we may attend our calling, and that the prayers which are daily made in Thy Name may come up into Thy Presence, and a blessing may fall upon the present necessities of us all, to the glory of Thy holy Name, and for the benefit of our souls; through JESUS CHRIST OUR LORD. Amen."

PATRICK, NATHANIEL. [So called in this collection, but Arnold designates him *Richard*, mentioning that he was Organist of Westminster Abbey, and that the name of Richard Patrick appears in the Abbey books for the first time in the year 1616 among the singing men of that Church, and continues there till 1624.]

Service in G mi. Te D. Ben. Magn. Nunc Dim.
Tudw. (qu. ? Arnold.)

PEARSON, PEARSON, or PEARSON, MARTIN. [Mus. B. Oxon. 1613. Master of the Choristers at S. Paul's: died in 1650.]

ANTHERMS.

1. Bow down Thine ear. *mc. cd. bd. bc.*
2. Blow up the trumpet. *mc. cd. bd. bc.*

PORTMAN, RICHARD. [Called *William* by Tudway. Organist of Westminster Abbey 1638-42.]

Service in G major. Ven. Te D. Ben^m. Kyr. Cr. Magn. N. Dim. *md. mc. cd. td. tc. bd. bc.* In *md.* the Venite is erroneously assigned to Wilson, by a later hand, and in *td.* by an older hand. *bc.* is signed *Richard Porman*. Tudw. Lamb. S. John's, Oxf., short service.

ANTHERMS.

1. LORD, who shall dwell. *hc. md. mc. cd. td. tc. bd. bc.*
Batt. Lamb.
2. O GOD, my heart is ready. *md. mc. cd. td. tc. bd. bc.*

RAMSEY, ROBERT. [Mus. B. Camb., of Trin. Coll. as appears by these books. Tudway says that *William* Ramsey was Organist of Trin. Coll. Camb. in 1639, probably a mistake for *Robert*, as Tudway is not always correct in his names. Some of his compositions are among the MSS. of the British Museum.]

SERVICES.

1. Service in D mi. Te De. Jub. Kyr. Gloria tibi. Creed. Magn. N. Dim. Litany, 4 parts. *mc. cd. bd. bc.* The Litany only has *mc.* and *bc.* *mc.* and *bc.* have his signature.

Tudw. no Litany, there called *John Ramsey*...^{*} Chor. Resp. vol. ii.
Litany only.

^{} The Litany in cd. fol. 167, is erroneously assigned to Ramsey.
It is Loosemore's.

2. Latin Litany in G mi. *md. mc. cd. td. tc. bd. bc.* Signed with
author's autograph.

^{*} Chor. Resp. vol. ii.

3. Latin Te D. and Jub. in F ma. *md. mc. cd. td. tc. bd. bc.* Signed.
Jub. has *Coll. Trin.* after his name.

4. Another Latin Te D. and Jub. in F ma. *md. mc. cd. td. tc. bd. bc.*
Signed.

ANTHEMS.

1. Collect for Trinity Sunday. *mc. td. bd. bc.* Signed.
2. Collect for the Purification. *mc. cd. td. bd. bc.* In this Index, et.
assigned to New Year's Day, by mistake.
3. Collect for Christmas. *cd. md. bd.*
4. Collect for Easter Day. 5 voc. *mc.* (2 copies) *bd.*
5. Collect for Whitsunday. *mc. cd. bd. bc. tc. bd.* Signed.
6. Collect for Ascension Day. *mc. cd.* (3 copies) *bd. bc.*
7. I heard a voice from heaven. *mc.*
8. My song shall be alway. *cd. bd. bc.*
9. Collect for All Saints' Day. *mc. cd. bd. bc. bc.*
10. O Sapientia. 5 voc. *bd. md.* (2 copies) *mc. cd. td. tc. bc.*
11. Collect for the Annunciation. *bc. td.*

SHEPHERD, JOHN. [Mus. D. Oxon. 1554. Gentl. Ch. Royal in the
time of Edw. VI.]

I give you a new commandment. *cd. td. bd.*
* Day.

SMITH, EDWARD. [Organist of Durham, 1609-11.]

SERVICES.

1. Preces, and Mundy's Psalms for Asc. Day at Matt. *mc. cd. bd. bc.*
Durh. the preces only, which are those still used on Sundays at
Durham. * Chor. Resp. vol. i. Preces only.
2. Preces and Psalm for All Saints' Day. The Preces as before.

ANTHEM.

O praise GOD in His holiness. *mc. cd. bd. bc. tc. (?) bd. (?)*
Batt.

SMITH, JOHN.

Te D. and Ben. in G min. *mc. cd. bd. bc.* Signature, perhaps au-
tograph.

SMITH, SMITHE, or SMYTHE, WILLIAM. [Clericus. Organist of Dur-
ham 1588-98, as appears by the Durham books.]

1. Preces and Psalms, Christmas Day at Matins. *mc. cd. bd. bc.* MD.
Durham, with same title. * Chor. Resp. vol. i. Preces only.
2. Preces and Psalms, Christmas Day at Evensong. The preces the
same as before. *mc. cd. bd. bc.*
3. Preces and Psalms, Easter Day at Matins. The same preces. *mc.*
cd. bd. bc.
4. Psalm for Whitsunday. *mc.*

5. *Prec. and Ps. for Whitsunday at Matins.* ed. bd. bc.
6. *Psalms Easter D. at Evensong.* bd.
7. *Preces and Answers.* *md. mc. cd. td. to. bd. bc.* MD.
The *Preces* are the same as in No. 1. The *Responses* are those still used on Sundays at Durham; but the inner parts differ.
* *Chor. Resp.* vol. i., 4 parts as used at Durham. * *Chor. Resp.* vol. ii., in six parts, i.e. including the inner parts both of Durham and of this collection.

ANTHEMS.

1. If the LORD Himself. *mc. cd. bd. bc.*
2. I will wash my hands. *mc. cd. bd. bc.* (Qu. ? which of the Smiths.)

STEVENSON, ROBERT. [Mus. B. Oxon. 1587. Mus. D. Oxon., 1596.]

Anth. When the LORD turned. *mc. cd. bd. bc.*

STONARD, WILLIAM. [Mus. B. Oxon. 1608. Org. Chr. Ch. Oxf.]

ANTHEMS.

1. Hear, O My people. *md. mc. td. tc. bd. bc.*
2. Sing unto God. [Called in the Index to most of the parts, *O sing praises.*] *md. td. tc. bd. bc.*
Batt.
3. When the sorrows of hell. *md. bd. bc.*
Batt. anonymous.

STROGERS, NICHOLAS. [Lived in the time of K. James I.]

SERVICE.

Venite. Te D. Ben. Kyr. Creed. Magn. Nunc D. *mc. cd. bd. bc. mc. tc.* (2 copies) *bc.* The *mc.* has *Kyrie and Creed* only. *tc.* has no *Venite*, and is signed *Nicholas Strogers.*
* Barn. Lamb. S. John's, Oxf.

ANTHEMS.

1. O GOD, be merciful unto us. *mc. cd. bd. bc.*
2. Domine, non est exaltatum. *md. mc. td. bd.* Signed *Nicholas Strogers.*

TALLIS, THOMAS. [The celebrated composer, Gentleman of the Chapel to K. Hy. VIII., K. Edw. VI., Q. Mary, and Q. Eliz. Organist to Queen Eliz.: died 1585.]

1. *Preces and Response.* *mc. cd. bd. bc.*
* Barn. *Preces* the same, but *responses* differ...Chr. Ch. *responses* nearly the same. * *Chor. Resp.* vol. i. from Chr. Ch. copy, wanting upper part. * *Chor. Resp.* vol. ii., from Chr. Ch. and this collection, all the parts. Lamb. S. John's, *prec.* and *Psalms.*
2. *Preces and Responses.* *mc. cd. td. bd. bc.* The *prec.* differ from all others. *Responses* nearly coincide with Boyce and Barn.
* Boyce. (*Resp.* only.) * Barn. (*Resp.* only.) * *Chor. Resp.* vol. ii. (*Preces* only.)
3. *Litany.* *md. cd.* (two parts; one is the *singing part* or Minister's suffrages.) *td. bd.* MD. Differs from his ordinary Lit. in its harmonies and in having a transient modulation into A minor. Chr. Ch. not exactly the same. * *Chor. Resp.* vol. i. (the Christ Ch. copy.)
* *Chor. Resp.* vol. ii. The above copy.

4. The celebrated service. *Venite. Te D. Ben. Ky. Creed. Magn. Nunc D. md. mc.* (2 copies, one of which has not the *Venite*) *cd. td. bd. bc.* (2 copies, one of which has not the *Venite*.)
 * Barn. has *Venite*. * Boyce has not the *Venite*. Lamb. has the *Venite*. Tudw. (qu. ? *Venite*.) S. John's, Oxf., short service.
5. Kyrie as in No. 4. *md. cd. td. MD.*
6. Sanctus and Gloria, belongs to the above service. *md. mc. cd. td. tc. bd. bc.*
 * Barn. Boyce. (Qu. ? Tud. Lamb. and S. John's.)

ANTHEMS.

1. Arise, O LORD. *md. cd. td.*
2. De Lament. Jeremias. *md. td. bd.* Evidently for the unreformed service. The title of the Lesson is set to music, as in the breviaries. It is in very old writing, apparently of Tallis's younger days. The second leaf is misplaced before the other. Brit. Mus. Add. MSS., 5058. Music Cat. No. 178.
3. Discomfit them. *md.* (2 copies) *mc. cd.* (2 copies) *td.* (2 copies) *tc. bd. bc.* (2 copies).
 Tudw. Brit. Mus. Add. MSS. 5058. Music Cat. No. 178. The Editor's note is worth transcribing. "This Anthem, although it could not have been composed by Tallis on the subject of the Spanish Armada in 1588, he having died in 1585, might have been adapted to English words for that occasion. The whole of the preceding Anthems by Tallis, and probably this one, were originally written in Latin."
4. Hear the voice and prayer. *bd. bc.*
 * Day. * Arnold.
5. O GOD, be merciful. *md. td. bd.*
6. Verily, verily, I say unto you, Except ye eat the flesh, &c. *mc. cd. bd.*

TAVERNER, JOHN. [Lived in the fifteenth and sixteenth centuries. Mentioned by Morley. Compositions of his are in the Music School, Oxford.]

1. Latin Gloria in Exc. Creed. Sanctus, and Agnus Dei. in G mi., for the unreformed service. *td. tc. bd.* At the end of *td.* *Finis of Taverner for iiii. men and a child.* In a very old hand. All the parts are in the Latin part-books at Peterhouse. See the Index to them.
2. Gloria in Exc. Creed. Sanctus, Agnus. Latin. (qu ?) *td.*

TOMKINS, THOMAS. [Mus. B. Oxon. 1607. Gentl. C. Royal. Organist of Worcester.]

SERVICES.

1. Preces and Responses. *mc. bc. md. cd. td. bd. bc. MD.*
 The preces resemble those in his *Mus. Deo Sacr.*, but the Responses are not there.
 * Tomk. (Preces only : not quite the same.)
 * Chor. Resp., vol. i. Preces from the *Mus. Deo Sacr.* Vol. ii. Prec. and Resp. from the above MSS. S. John's Oxf., Preces and Psalms.
2. Short Venite in C maj. *mc. cd. bd. bc.*
 * Tomk.

3. Service in C maj. To D. B^u. Kyr. Cr. Magn. N. Dim. mc. bd. bc. *md.* (imperfect).
 * Tomk. . . * Warren's edition of Boyce. * Ouseley's services. Lamb. S. John's, Ox. [Batten has a *Great Service* (T. D. and Jbb.), and 2 Evening Services.]
4. Kyrie, as in 3. *md. cd. td. bd.*
5. Litany *md.* (2 parts *séparés*) *mc. vd. td. to. bd.* *cd.* is called Molle's in the Index, by mistake; and *td.* is called Tallis's. *tc.* is the singing, or Minister's part, erroneously given to Molle.
 * Chor. Resp., vol. ii.
6. Common Litany. *md. mc. cd. td. bd. bc.* MD. The tenor is the ordinary Litany.
 * Chor. Resp. vol. ii.

ANTHEMS.

1. Behold, the hour cometh. *cd. td. bd. bc.*
 * Tomk.
2. Blessed be the LORD GOD. *mc. cd. bd. bc.*
 * Tomk. . . Batten. . . Lamb. no name.
3. Give sentence. *mc. cd. bd. bc.*
 * Tomk. . . Batten (2 basses).
4. Collect for Whitsunday. *md. mc. cd. td. to. bd. bc.* Signed in *md.*
 * Tomk. . . Batt. . . Lamb.
5. JESUS came: for S. Thomas's Day. *bc. md. mc. cd. td. tc. bc.*
 * Tomk. . . Batt.
6. My Beloved spake. *md. mc. cd. td. tc. bd. bc.*
 * Tomk. Batt. Heref. *md. 1 cd. 2 cd. 1 co. 2co. td. tc. bc.*
7. Anthem for All Saints' Day. *mc. cd. bd. bd.*
 * Tomk. . . Batt.
8. O LORD, I have loved. *mc. cd. bd. bc. mc. and bc. signed.*
 * Tomk.
9. O pray for the peace. *mc. cd. bd. bc.*
 * Tomk. Batt.
10. Sing unto GOD. *md. mc. cd. td. tc. bd. bc.*
 * Tomk. Batt.
11. Thou art my King. *mc. cd. bc. tc. bc.*
 * Tomk. . . Batt. Heref. *md. 1 cd. td. tc. Lichf. td. tc. bd. bc.*
 Lamb.
12. Turn unto the LORD. *md. cd. td. tc. bd. bc.*
 Batt. qu.?

TYE, CHRISTOPHER. [Mus. Bac. Cantabr. 1536. Mus. D. Cantabr. 1545. Organistto Q. Eliz., 1545.]

Magn. and N. D. in G mi. *mc. md. mc. cd. tc. bd. bc.*
 Tudw. * Rimb. Serv.

ANTHEMS.

1. Miserere mei Deus, Ps. 57. *td. bd. bc.* *bc.* begins at *Et umbra alarum.* Brit. Mus. Add. MSS. 5059. Music Cat. 179.
2. Praise the LORD, ye children. *mc. bd. bc.*

WARD, JOHN. [Lived in the early part of the seventeenth century. Called a *Gentill Man*, in Batten's Organ Book. A celebrated writer of Madrigals, which have been published.]

ANTHEMS.

1. I heard the voice of a great multitude. *md. cd. td. to. bd. bc.* *m.* begins *Hallelujah, Salvation.*

2. Let GOD arise. mc. cd. bd. bc.

* Barn. Batten, for 2 basses.

WARRICK. [Probably Thomas Warwick, Organist of the Chapel Royal and Westm. Abb. in the time of Charles I. (*Hawkins*).]

Anthem. O GOD of my salvation. *md. mc. cd. td. tc. bd. bc.* The part in mc. is really a contra tenor: that in bc. is the m.

WEELKES, or WILKES, THOMAS. [Mus. B. Oxon. 1603. Org. of Winchester in 1597. Wood queries whether William Weelkes, Mus. B. Oxon. 1602, is not meant for the same person.]

SERVICES.

1. Magn. N. Dim. in A. mi. mc. cd. (2 parts, which differ) bd. bc. *mc. tc. bd.*

Batt., five parts.

2. Magn. N. D. in C major, 7 parts. mc. cd. (2 parts, which differ) bd. bc.

Batt. with verses: has 3 others, Magn. and N. D. in *medio chori*.

ANTHEM.

O how amiable. cd. bd.

WHITE, MATTHEW. [Mus. D. Oxon. 1629.]

ANTHEMS.

1. Behold now, praise the LORD. mc. cd. bd. bc. *mc.*

2. O how glorious art Thou. *md. mc. td. tc. bd. bc.*

3. O praise GOD in His holiness. mc. cd. bd. bc. *md.*

Tudw... Lichf. td. tc.

WILKINSON, THOMAS,

Two Kyries. bc.

ANTHEMS.

1. Behold, O LORD. cd. bd. bc.

2. Blessed, O LORD. *md.*

3. Hear my prayer, O LORD. mc. cd. bc. bd. *mc. td. tc.* mc. and *tc.* begin at *Hold not Thy peace.*

Tudw. Batt. Lichf. cc. both t. bd.

4. Help, LORD. mc. cd. bd.

5. LORD, I am not high-minded. *md.* Perhaps Hutchinson's: begins *Which are too high for me.*

6. O LORD GOD of my salvation. cd. bd. bc.

Tudw.

WILSON, THOMAS. [Called (in bc.) *Organista Petrensis*, that is, of Peterhouse; lived in the seventeenth century.]

SERVICES.

1. Magn. N. Dim. *md. mc. cd. td. tc. bd. bc.* Signed, probably autograph.

2. Magn. N. Dim. in C ma. *mc. cd. bd. bc.* Signed.

3. Venite in C major. Composed in 1636, ten. dec. Signed: erroneously marked *anon.* in some parts by a later hand. [N.B. med. dec. fol. Q. 5. and ten. can. fol. P. 4. erroneously assign a Venite of Portman's to Wilson. See ante.]

4. Sanctus. mc. cd. bd. bc.

5. Latin Kyrie and Creed in F ma. *md.* (2 copies) *mc. cd. td. tc. bd. bc.* Signed.
6. Kyrie. *bd.*
7. CHRIST Rising. Easter Anthem. *md. mc. cd. tc. bd. bc.* Signed.

ANTHEM.

1. Collect for the Circumcision. *mc. td. bd. bc.*
2. Behold, how good and joyful. *mc. td. tc. bd. bc.*
3. Behold now, praise the LORD. *mc. cd. td. tc. bd. bc.*
4. Blessed is the man that feareth. *mc. cd. tc. bc.* Signed.
5. LORD, Thou art become gracious. Ps. for Chr. Day. *md. mc. td. tc. bd.* (2 copies.) Signed.
6. Collect for S. John Evang. Day. *mc. cd. td. tc. bc.* Signed.
7. Prevent us, O LORD. *md. mc. cd. td. bd. bc.* Signed.
8. Thy mercy, O LORD. *bd. bc.*
9. Turn Thy face from my sins. *bd. bc.* Signed.

WOODSON, LEONARD. [Organist of Eton, and of the Choir of Windsor, before the Rebellion, as appears by Batten's Organ Book.]

Anth. Give the King Thy judgments. *mc. cd. bc.* (2 copies), *bd.*
One of the *bd.* copies is *singing part*, i.e., the voice. Batt.

ANONYMOUS SERVICES.

1. Score of a Chant. *cd.* 2 copies *td. tc. bd. bc.*
2. Six Psalm Chants. *mc.* (only 5 chants) *cd.* 6 chants.

In *mc.* are the mean and tenor parts; in *cd.* are the counter tenor and tenor; no bass extant. Apparently in a more modern hand than the rest of the work. The medius and tenor are written in counterpoint.

Only No. 5 appears to be extant in other collections. No. 2 c. has the cadence of tone 8 in tenor. No. 5 has 2nd tone in tenor. No. 6, which has only counter tenor and tenor in second set, has no apparent connection with any tone.

3. Lincoln tune. *md. mc. cd. td. tc. bd. bc.* Unlike any chant extant. Appropriated to Nunc Dim. in *mc.* and *bd.* in the others to Magn. * Chor. Resp. Vol. ii.
4. Apparently a Psalm tune. Med. and bass. *mc.*
5. Benedicite. Latin. *mc. cd. bd. bc.*
6. Benedicite. Latin. *md. mc. cd. td.* In the same handwriting as *Laudate Dominum*, *mc.*; to be noticed under the head of anonymous anthems.
7. Kyrie after Commandments. 1 flat. *md.*
8. Magn. N. Dim. *td. tc.*
9. Nunc D. fragm. *mc.*
10. Gloria Patri. fragm. *cd.*

ANONYMOUS ANTHEMS.

1. Ad te levavi. *td. tc. bd. bc.*—*td.* has words only.
2. Adesto nunc propitius. *md. mc. bd.*
3. Aspice Domine. 8 voc. med. is called *triplex*. *md. mc. td.* (2 copies) *tc. bd.* (2 copies) *bc.*
[Are these two compositions? or is either the same as a *Respice Domine* in Mus. Cat. Brit. Mus. 178 or in 179, by Phillips?]
4. Audite verbum Domini. Words only. *bd.*
5. Cantemus Virgini. *md. mc.* (2 copies) *td. bd.*
6. Cœli enarrant. *bd.*
7. Estote fortes in bello. *td. bd. bc.* Ten. has title only.

8. Benedictus es Domine. *td. bd. bc.*—*bd. and bc. have words only.*
9. Gaudeamus omnes. 8 voc. *bd. qu.?* Bird, Add. MSS. Brit. Mus. 5058. Mus. Cat. No. 178.
10. Hear my prayer, O LORD. Ps. 143, for a bass. *mc. ed. bd. bc.*
11. In manus tuas. 5 parts. 2 trebles. *md. mc. td. bd.*
12. Laudate Dominum in Sanctis. *bd.*
13. Laudate Dominum omnes gentes. *mc.* [2 parts, separate] *cd. td. bd.*
One of the *mc.* [fol. 18,] signed *Richard*, the rest cut off. [Qu.
Is this a Laudate Domine in Brit. Mus. Catal., No. 178?]
14. Let Thy merciful ears. *tc. bd.*
15. O Jerusalem, Jerusalem. *mc. ed. bd. mc. begins, Behold your house.*
16. Omnes gentes plaudite. *td. bd. bc.*
17. Quia disperiit. No words. *md. mc.*
18. This is the day which the LORD hath made. *cd. td. tc. bd. bc.*
19. Tu Lux pulchra. *mc.*
20. A bass passage. No words. *bc.*

No. II.

An Index to Motets and Masses, and other Services belonging to the time just before the Reformation, contained in part-books in the Library of Peterhouse, Cambridge.

This collection is very fairly and legibly written, on good paper, in four volumes, small folio. *Triplex, Contra Tenor, and Bassus*, are written on the parchment covers of three. The cover of the *Medius*, or more properly the *Tenor*, is torn off. The *Triplex* is written for the most part in the Treble cliff, but occasionally in one of the four C cliffs. The position of the C varies often, in the signature of the *Medius* and *Contra Tenor* books, as in ancient Church Music. The notation is very clear, the notes lozenge-shaped, and intermixed not unfrequently with the ancient ligatures. A beautifully written, though not complete, Index precedes each volume, except the *Triplex*, which also wants twelve leaves, and ends at folio 106. The collection consists of Masses, Magnificats, Hymns, and Motetts. The Hymns are chiefly addressed to the Virgin Mary; a striking evidence of the need of Reformation at that time. The Magnificats are analogous to our Services, and always begin upon the words, *Et exultavit Spiritus*, indicating that the first hemistich was intoned by the Cantor; a custom observable in some of the old reformed Services; as in Whitbroke's Service, in Day's Collection.

From the fresh appearance of the pages it may be inferred that these books were but little used; having probably been written but a short time before the Reformation.

In the following Index it is to be understood that all the four parts of each composition are extant, unless when noticed to the contrary.

ALLEN, WILLIAM.

Gaude Virgo Mater Christi.

APPLEBY.

1. Magnificat.
2. A Mass, (without a name, but probably Appleby's, as it follows his Magnificat.)

ASTON or AYSTON, HUGH. [Organist to K. Hy. VIII. Some works of his are in the Music School, Oxford; and in the MSS. Brit. Mus. Nos. 26 and 100.]

1. Ave Maria divæ matris. [2 copies of the bass.]
 2. Missa Te Deum.
 3. Ave Maria Ancilla. Triplex and bassus wanting.
 4. Gaude Virgo Mater. Triplex wanting.
 5. O Baptista. Triplex wanting.
- } Not in Index of
contra tenor.

BRAMSTON. [Mentioned by Morley.]

Maris Virgini.

CATCOTT.

Trinum regnum.

CHAMBERLAYNE, ARTHUR.

Ave gratia plena.

DARK, JOHN.

Magnificat.

EDWARDS. [Richard Edwards, probably a relation, was master of the children in Queen Elizabeth's Chapel, and died in 1596.]

Terrenum sitiens regnum.

ERELL, or ERLEY, WALTER.

Ave vulnus. Triplex and medius are wanting.

FAYREFAX, ROBERT. [Mus. D. Cantab. in 1504. Mentioned by Morley. Organist of S. Alban's. Some of his compositions are in the Music School at Oxford, and in MSS. in the Brit. Mus.]

1. O Maria Deo grata. Triplex is wanting.
2. Maria plena virtute. Triplex is wanting.
3. Ave Dei Patris filium.
4. Missa: [Tecum principium.]
5. Missa: [O quam glorifica.]
6. Missa: [Albanus.] Brit. Mus. Harl. MSS. 11, 586. Mus. Cat. No. 226.
7. Eternæ Laudis litium,
8. Magnificat.
9. Lauda vivum Alpha. Brit. Mus. Harl. MSS. 1709. Mus. Cat. No. 62.
10. Missa.

HUNT, R.

1. Stabat mater. Triplex is wanting.
2. Ave Maria mater.

JONYS, ROBERT. [Mentioned by Morley. Some compositions of his in Royal MSS. Brit. Mus. Cat. No. 28.]

1. Missa. [Spes nostra.]
2. Magnificat.

KASAR, WILLIAM. [Works in the Music School at Oxford.]

Missa [Christe Jesu.]

KNIGHT, THOMAS.

Missa: [Libera nos.]

LUDFORD, NICHOLAS. [Mentioned by Morley. Some compositions of his in British Mus. MSS. Mus. Cat. No. 62.]

1. Salve Regina. Wants triplex. Brit. Mus. Mus. Cat. No. 62, has two of this title.
2. Missa. Wants bassus.
3. Domine Jesu Christe.
4. Ave ejus Conceptio.
5. Ave Maria ancilla.
6. Missa [Inclina Domine.]
7. Missa [Regnum Mundi] imperfect.

LUPUS ITALUS. [Probably related to Thomas Lupo, one of the Court Musicians to K. James I. and K. Charles I. There were many of the name of Lupo or Lupi in the sixteenth century; but none Italians, with perhaps the exception of Joseph Lupi, of whom there is a composition in the British Museum. (Mus. Cat. No. 25.) The others were Edward Lupi, a Portuguese, author of *Masses*, published at Antwerp in 1621; Didier Lupi, a Frenchman, author of *Chansons Spirituels*, in 1548 (Burney); and Lupus Lupi, a Netherlander, in the time of the Emperor Charles V. (Burney.) There was also a Johannes Lupus, of Antwerp, mentioned in a MS. Cat. of the Abbate Santini, various works of whom were published at Venice, &c., 1538—1544.]

1. Aspice Domine.
2. Missa.

MARTYN, EDWARD.

2. Totius mundi Domine. Triplex and medius wanting.

MASON, JOHN, Cicestriensis. [Sir John Mason is mentioned by Morley. Mus. B. Oxon. 1608.]

1. O Rex gloriose. Triplex is wanting.
2. Ave Maria fuit. Triplex is wanting.
3. Ne nobis miseris.
4. Quales sumus.

MERBECKE [JOHN. Mus. D. Oxon. 1550. Organist of Windsor.]

Ave Dei Patris Filia.

NORMAN [JOHN. Some of his compositions are in the Music School at Oxford.]

Euge dicta. Triplex is wanting.

NORTHBROKE [JAMES. A secular Chaplain. Mus. B. Oxon. 1531.]

Protectionem.

PASHE OR PAYSHE. [Mentioned by Morley.]

1. Sancta Maria Mater.
2. Magnificat.
3. Magnificat. [Two copies of triplex and bassus.]

PIGOTT, RICHARD. [Mentioned by Morley. Some of his compositions are in the Music School at Oxford.]

1. Salve Regina. Triplex is wanting.
2. Missa [Veni Sancte Spiritus.] Triplex is wanting.
3. Vidi aquam egredientem. [Without author's name, but probably by Pigott, as it follows a composition of his.]

STURMES, HUGH.

Exultet in hac die.

TALYS, THOMAS. [The celebrated musician.]

1. Salve intemerata.
2. Missa. [Salve intemerata.]
3. Ave Rosa sine spinis. The triplex is wanting.
4. Salve Annæ mulieris Sanctissimæ. No part extant but the triplex. Does this belong to the preceding?

TAVERNOR OF TAVERNER, JOHN. [See Index No. I.]

1. Sancte Deus. Triplex and bassus are wanting.
2. Ave Dei Patris.
3. Missa. [Tavernor.]
4. Missa. [Mater Christi.]
5. Mater Christi Sanctissima.
6. O Christe Jesu.
7. Gaude plurimum.
8. Missa. [Small devotion. Query, *In all devotion.*]
9. Magnificat.
10. Fac nobis Dominum secundum. Triplex is wanting.
11. Sub tuum præsidium. Triplex is wanting.

TYE, DR. CHRISTOPHER. [See Index No. I.]

Missa.

WHITBROKE. [A Service by one of this name in Day.]

Sancte Deus.

ANONYMOUS.

Te matrem. [Triplex only extant. The leaves are stuck together, and consequently very little is legible.]

SEQUENTIÆ INEDITÆ.—No. XIX.

THE two following sequences are from a MS. Missal belonging to the Benedictine House of *N. D. de la Couture* (B. V. M. *de Cultura Dei*) at Le Mans. It is an admirably written folio of the fourteenth century, and is preserved in the public library, now in the desecrated convent *de la Couture*. The sequence on S. Germanus stands in the very first class of Sanctoral Proses.

XC. DE S. GERMANO.

Lux illuxit triumphalis,
In quâ curâs agonialis
Evoluto spatio,
Stolâ primâ¹ decoratur,
Et secundam præstolatur
Germanus cum gaudio.

Mole carnis liberatur
Et a Christo coronatur
Regni diademate;
Jam adeptus quod quærebat
Clare vidit quod videbat
Prius in enigmatæ.

Celebremus diem istam
In quâ suum agonistam
Coronavit Dominus:
Finis fuit in agone;
Sed honoris, sed coronæ,
Nullus erit terminus.

Luctus, labor, [et] certamen
Transierunt: sed solamen,
Sed quies, sed præmia
Quæ nunc a te, Jesu Christe,
Tuo dantur agonistæ,
Finis erunt nescia.

Jam illuxit, O Germane,
Tibi clarum illud mane
Quod non habet vesperum:

Cessat lucta, cessat luctus;
Et ad urbem es productus
In quâ nil est miserum.

In hac valle lacrymarum,
In hoc loco tenebrarum,
In hac solitudine,
Suspirabas et plorabas,
Et ad lucem aspirabas
Quæ caret caligine.

Invenisti fidum ducem
Qui te duxit ad hanc lucem,
Dei Patris Unicum:
Qui de pugnâ redituro,
Et ad Regnum profecturo
Tibi dat viaticum.

Gaude, Pater, et exulta,
Quia merces tua multa,
Quia multa gloria;
Coelum tibi reseratur;
Te recepto gloriatur
Tota cœli curia.

Inter cœli senatores
Collocaris, ut exores
Christum, vivum Judicem:
Proni tibi supplicamus,
Ne nostrarum sentiamus
Hic culparum vindicem.
Amen.

XCI. IN FESTO S. GENDULPHI, (d. xiii. mens. Novembris.)

Ecce magno Sacerdoti
Mundi cordis et devoti
Immolemus hostiam;

Die sacro revoluta
Quo de Viæ volat luto
Viator ad Patriam.

¹ The *stola prima* of the parable is taken by the poet in a sense different from that usually attached to it by mediæval writers. They see in it man's restoration to Baptismal innocence: he understands it of the rest of Paradise; the first, that is the lowest, stage of blessedness, in contradistinction to the perfect consummation and bliss, both in body and soul, of heaven.

Servus prudens in talentis,
Miles fortis in tormentis,
Puro gaudet præmio:
Servi Patris patrem¹ laudent
Qui patroni tanto gaudent
Læti patrocinio.

Felix Pater Gendulphi genitus
In Adîa fecundâ coelitus
Semen vitæ seminat:
Marcent clausæ matris artus;
Quam recludens florens partus
Florem sacrum germinat.

Florem fons baptismatis,
Ros rigat karismatis,
Sub Sixto Pontifice:
Sub cœlesti disciplinâ
Dote morum et doctrinâ
Dotatur mirifice.

Ætas stupet morum pignus,
Sacræ sedi . . . dignus
Sacræ sedis apice;²

In pastorem sublimatur:
Delegatur, operatur
Salutem in gentibus;
Christo simul operante,
Et sermonem confirmante
Signis consequentibus.

Arma poenitentium,
Saccum et aliceum
Flagra gerit corporis:
Pane ordeaceo,
Potu vivit amneo,
Sub deserto pectoris.

Geminatur spes coronæ:
Verus Martyr in agone
Perstat ad Martyrium:

Judex sævit ut infligat,
Fornax furit, Christus rigat,
Spondens vitæ bravium.

Judex plorat,—Pastor orat,
Et torquentis in tormentis
Vitæ reddit filium:
Judex credit,—Pastor cedit,—
Cellam ponit, et disponit
Suum domicilium.

Dum disponit officinam
Hostis armat³ spem vulpinam:
. . . sævit in gallinam
Animal perfidiæ:
Pater vulpi comminatur,
Et gallina reportatur:
Vulpes luit,—morti datur,
Ad fores ecclesiæ.

Sic a vulpi spiritali,
More vagos bestiali
Suos solvat, et penali
Carnis à contagio:
Figuratur in gallinâ
Vaga caro incentiva,
Quam seducit fraus vulpina
Cum vacillat ratio.

Ergo tui custos horti,
Qui gallinam datam morti
Vitæ reddis manuforti,⁴
Sic nos rege, quod in grege
Nil possit vulpecula.
Esto præsens, O Patrone,
Desolatis in agone:
Esto noster intercessor,
Vere Martyr et Confessor,
Per eterna secula. Amen.

¹ The poet is imitating—and not without awkwardness—Adam of S. Victor:—

Servi crucis crucem laudent,
Qui per crucem sibi gaudent
Vitæ dari munera.

² The latter half of this apparently corrupt verse is wanting.

³ To amend both metre and sense, I would rather propose—

Dum disponit officinam
Hostis speciem vulpinam
Armat;—sævit in gallinam, &c.,

i.e., the Enemy prepares a vulpine phantasm to terrify the Saint.

⁴ If the passage be not corrupt, the sense must be—"Thou who dost restore the soul that was dead"—i. e. the sinner—"to its true life, namely, the Lord." *Manufortis*, as every one knows, is constantly used by mediæval writers as synonymous with David, and is hence applied to the True David, CHRIST.

MEMORIAL OF DEAN PEACOCK.

A FITTING memorial to the great Dean of Ely has been found in the restoration and completion of the central lantern of the church he loved so wisely and so well. His friends and the dignitaries of the church, headed by his successor, form the committee to carry it out, while of course the design is in Mr. Scott's hands. The subscriptions have already begun to come in, but for so great a work a considerable sum is needed. We shall hereafter recur to it in detail, but we cannot let this number pass away without an announcement of the fact.

THE ASHBOURNE CHOIR-MEETING.

IN our number for December, last year, we gave an account of a meeting of parish choirs belonging to the diocese of Lichfield in the church of S. Oswald, Ashbourne. The meeting of the same choirs for the current year took place on Thursday, the 7th of July. The music was as follows:—Morning Prayer, *Responses*, Tallis; (sung from the cheap, but incorrect edition published by the Cheadle Association;) *Venite*, Farrant's single chant in F; Psalms, 5th tone, 1st ending, and 8th tone, 1st ending; *Te Deum* and *Benedictus*, Gibbons in F; *Anthem*, "Bow Thine ear," by Byrd; no Introit, but an Organ Voluntary in its place: the music of the Communion Service was entirely from Marbeck, as given in Helmore's Brief Directory; two verses of the 149th Psalm, in Brady and Tate's Version, with Gloria Patri, were sung to the usual tune between the Nicene Creed and the sermon. The execution of the music was good upon the whole, being best in the Anthem and the Communion Service: the defects in the chanting of the Psalms were such as might be expected, considering that the choirs had not practised together, and that there was no conductor. The same remark may be applied, though in a lower degree, to the Canticles; and there was some want of steadiness in time on the part of the young organist, who in other respects played admirably. There would have been little more to wish for in the celebration of the Holy Communion, but for the priest's part being said throughout in an unmusical manner, and for some irregularities of ritualism. The organ was played softly during the delivery of the elements; and we are glad to be able to say that no one remained sitting, at least in the chancel, while this took place.

In the afternoon service greater concession was made to the degenerate taste in Church-music, which is now happily on the wane. The Psalms were sung to a double chant in F by Dr. Elvey, (not, indeed, a bad one of its kind,) the *Magnificat* and *Nunc Dimittis* to Nares' Verse Service in F. The Anthem was Croft's "God is gone up." The "verses" were not sung by solo voices, but in semi-chorus. Still we

must assert that it would have been better, in every way, if a full service had been chosen; and with respect to the Anthem, a less showy one, which would have been suitable for each of the choirs to sing on ordinary Sundays, would have been far preferable. So much time need not then have been spent in "grinding" at the festival music, and what was so employed would be spent to better purpose. Besides, experience shows that simple music, when sung by an assemblage of rural choirs, is more effective than any of the opposite class. The 93rd Psalm, metrical, was sung to the tune Rockingham, just before the end of the service. Both this tune and the one sung in the morning sounded about as well as possible, allowing for the commonplace harmony with which the Cheadle Association have clothed them.

NEW CHURCH FOR THE SCOTCH KIRK.

Mr. Caird's church, commonly known as the Park Church, Glasgow, from being situated in Kelvin Park, is a remarkable structure, as marking the progress of ecclesiastical architecture in the Scottish Presbyterian Establishment. It has been erected for the admirers of that well-known royal preacher, by Mr. J. J. Rothead, of Glasgow.

We have been favoured with a view of two prettily executed drawings of the interior and exterior of this church, which enable us to furnish the following particulars. We use east and west in the description simply in an arbitrary sense, to signify what would be east and west in an English church, without pretending to determine the orientation.

Externally, the building presents all the essential features of a Middle-Pointed church. A showy tower, 152 feet high, is attached to what should be the south-east angle of a church, consisting of a nave with aisles, and a well developed chancel. The tower is really a very creditable composition, if original; with an elaborate upper story, not we presume designed for bells, formed of double two-light windows with somewhat exaggerated tracery. The buttresses decorated with niches, not intended for statues, are good, but surmounted with pinnacles of an Early English type, not in keeping with the general architectural character of the church. The nave consists of five bays east of the tower, with a shallow porch on the south side in the centre bay. It is stated to be 35 feet in width, exclusive, we presume, of the aisles, and the total length is 130 feet, but whether this includes the sham chancel is not stated. The height of the roof of the nave is 71 feet, and a clerestory is produced by carrying out gables in each bay, over the arches of the nave, the exterior appearance of which is not amiss, although the effect of the panelling on the ceiling of the gables, internally, is heavy and oppressive. But for this the open wooden roof would be tolerable. The nave arches are supported by single circular shafts with heavy foliated capitals.

The drollest part of the building is the chancel: externally pretty

enough, with a very handsome east window of rich geometrical tracery. There is an ambiguity about its size, for while our exterior view presents only six lights, the interior view gives eight. A lean-to vestry is attached to the south side of the chancel, which last is surmounted with a gable cross, as is also the nave. The chancel, however, is a mere sham: the ritual of the Scottish Kirk not allowing any legitimate use for that essential portion of Catholic ecclesiastical edifices. The interior treatment of it is therefore peculiar. A low chancel screen of solid masonry isolates it completely from the church. This screen is relieved by an arcading of trefoil arches, in the middle of which, in the proper place for the altar, is a gigantic pulpit, fit emblem of the doctrine of the Church which has substituted the ordinance of preaching for sacraments, the foolishness of man's wisdom for Divine grace and power. Over the screen the whole of the east window is visible through the chancel arch, except when a vast crimson curtain hanging over it, for all the world like the stage at a theatre, is drawn, in order to make the chancel snug for the lay elders when assembled in presbytery—for the chancel is assigned to that base use. The nave is seated with open benches, like many of our modern English churches.

On the whole, then, Mr. Caird's Park church must be taken to indicate a very considerable development of ecclesiological taste in Scotland, as well as some progress in ecclesiastical architecture. It is not the fault of the architects that the theology of the Confession of Westminster has, by evacuating the vitality of the Christian faith, at the same time rendered correct ecclesiastical architecture an impossibility consistently with the theory of the Scottish Establishment. And if the public mind, consistent at least in its rigid formalism, will tolerate, as it seems, the form without the substance, we know not that we can blame Mr. Rothead or any other architect for attempting to produce some picturesque effect at the cost of reality: for indeed unless shams are to be permitted in Scottish ecclesiastical architecture, the artist must abrogate his functions. When we remember that Mr. Spurgeon regards the noblest style of architecture that the devotion of Western Christendom has dedicated to the service of God as the pure invention of Satan, we may congratulate the architects and people of Scotland that there is still found among them encouragement for such efforts as those of Mr. Rothead, and admit that they are entitled to more credit and sympathy in Glasgow than corresponding essays would be in London.

ECCLESIOLOGICAL SOCIETY.

A COMMITTEE Meeting was held at Arklow House on Tuesday, June 21, 1859: present, Mr. Beresford-Hope, in the chair, Mr. France, Mr. Gosling, the Rev. S. S. Greathead, Sir John E. Harington, the Rev. T. Helmore, the Rev. H. L. Jenner, Mr. Gambier Parry, the Rev. J. H. Sperling, the Rev. W. Scott, and the Rev. B. Webb.

The minutes of the last meeting were read and confirmed.

The following letter from the president was read, and taken into consideration :

" Kemerton, June 20, 1859.

" My dear Mr. Webb,—In case I should be prevented to-morrow, as I am to-day, from going to town to attend the meetings of the committee and the society, I send you this to request that you will communicate to the committee, and to the society, my resignation of the office of president.

" I have but one reason for this step, one with which the committee has been long acquainted—my unwillingness to hold in such a society an office in which I have nothing to do, and at any rate in which I do nothing. The Twentieth Anniversary seems a fit occasion for terminating a connection in which, for one half of that period, I have had little opportunity of being of any use.

" The pressure of my duties in this parish and diocese has for many years made it impossible for me to give any attention to duties of inferior obligation ; and it will not be thought strange if my sympathies and labours have been exerted exclusively where they had more demands than they could satisfy.

" It costs me a good deal to sever this tie ; but it is time that I should give up many, and there is none I can so properly begin with as this. There is no Society from whose members I could so much grieve to be parted altogether.

" Yours faithfully and affectionately,

" THOMAS THORP.

" The Rev. B. Webb."

The committee adopted unanimously the following resolutions, which it was agreed to submit for adoption to the general meeting to be held the same evening :

" Resolved,—The committee, having received with great regret the letter from the Archdeacon of Bristol, resigning his office of president, desires the secretary to communicate to him the deep sense which the committee entertains of his long and earnest services in the chair of this society, as well as of the official and other interest which he has displayed, not only in the original formation of the society at Cambridge, but in the general progress of ecclesiological science ; and, by way of a very slight recognition of the late president's services, the committee desires to recommend to the society that he be appointed a patron of the Ecclesiological Society."

" Resolved,—That the committee, in recognition of the many services so consistently and so actively exhibited, not only towards this society from its earliest days, but towards the general progress of ecclesiological science, by Mr. Alexander Beresford-Hope, desires to recommend to the Society the appointment of that gentleman as their president, in the room of the Archdeacon of Bristol ; and the committee ventures to think that the concurrence of the Twentieth Anniversary, and the consecration of All Saints', Marylebone, is a very suitable opportunity for recognising the sense which the society entertains of Mr. Beresford-Hope's many and loyal services to the Church of England, and of their sympathy with him and congratulations to him on the satisfaction which he must feel in the present progress of Church architecture, to which his own labours and liberality have so largely contributed."

The Bishop of Western New York was admitted as a patron.

The following gentlemen were elected honorary members :—Sir Charles Barry, R.A., Herr V. Statz, of Cologne, and Charles Kemp, Esq., of Sydney, W. W. E. Wynne, Esq., M.P., the Rev. F. S. May,

B.A., of Rife Terrace, Bayswater, and R. J. Jones, Esq., of Milton next Gravesend, architect, were elected ordinary members, and Mr. Wynne was added to the Committee.

The Annual Report of the Committee was considered and adopted, and the Music Report was also agreed upon.

It was agreed to nominate the Revs. S. S. Greatheed, T. Helmore, H. L. Jenner, J. M. Neale, W. Scott, and B. Webb for the new committee; and W. Elliott, Esq., and A. W. Franks, Esq., for the new auditors.

Letters were read from C. B. Allen, Esq., G. M. Hills, Esq., the Surrey Archaeological Society, J. P. St. Aubyn, Esq., the Rev. J. Jones, R. J. Withers, Esq., G. E. Street, Esq., and G. F. Bodley, Esq.

Mr. Slater met the committee, and exhibited his designs for a new church at Tedworth, for the restoration of the church of Eastern Maudit, and for the re-arrangement of the choir of Chichester cathedral. The committee accepted the offer of his perspective view of the Chichester interior for the next *Ecclesiologist*.

Sir John Harington exhibited the designs by Mr. Douglas for a new church at Over, Cheshire.

Mr. Skidmore met the committee, and exhibited his amended designs and estimates for an inexpensive iron church, worked out in concert with the chairman and Mr. Slater.

The committee examined Mr. St. Aubyn's designs for the restoration of S. Mary, Callington, Cornwall; Mr. Bodley's designs for the Diocesan Training college at Ripon; Mr. Clarke's designs for Trinity church and schools at Bishop Stortford; Mr. Hopkins' restoration of Upper Sapey, Herefordshire; Mr. Withers' restorations of S. Cynllo, Llangoedmore, Cardiganshire, and S. John, Narraghmore, Ireland; Mr. Teulon's designs for the restoration of Elm, Cambridgeshire, Newington Bagpath, Gloucestershire, and Sunbury, Middlesex; and Mr. Street's designs for a new church at Hollington, Staffordshire, and for the restoration of S. Michael Penkivel, Cornwall.

The Twentieth Anniversary Meeting was held on Tuesday evening, June 21st, in the theatre of the South Kensington Museum. The president, Archdeacon Thorp, took the chair at eight o'clock. Among those present were—A. J. B. Beresford-Hope, Esq., T. Gambier Parry, Esq., Hugh Parnell, Esq., Rev. W. Scott, Rev. B. Webb, Rev. H. L. Jenner, Rev. S. S. Greatheed, J. F. France, Esq., W. Dawson, Esq., Rev. John Jebb, Rev. W. H. Lyall, G. E. Street, Esq., W. White, Esq., the Rev. — White, J. P. St. Aubyn, Esq., J. Clarke, Esq., Rev. J. F. Russell, Rev. E. Worledge, J. S. Walker, Esq., Rev. C. S. Caffin, W. Slater, Esq., G. Truefitt, Esq., F. Skidmore, Esq., H. Mathew, Esq.

The Annual Report was read, as follows, by the Rev. B. Webb.

“The completion of the twentieth year of the existence of this Society coincided with the completion and consecration of that most remarkable church of modern times, with the history of which our

own history has been intimately connected, and in which the embodiment and the success of our principles find their best illustration. If All Saints', Margaret Street, is not in all respects that 'model-church' which was one of our earliest anticipations, it is at least the nearest approach to that ideal which the ecclesiological movement has yet produced. And while we can point to that noble and monumental building as being in some degree the crown and material result of our labours, we feel that our twenty years of existence as a Society have not been fruitless. What has been effected in this period by ourselves and our fellow-workers in the cause of church architecture and its subsidiary arts may be measured by a comparison of this church with any of its predecessors of a quarter of a century ago. A success, which would once have been thought unattainable, has been reached. What may not be hoped for, if the future progress of sacred art be at all commensurate with the past?

"The year that has gone by has been marked by the loss of two of our Episcopal Patrons; the venerable Bishop of Bangor, and the excellent Bishop of New Jersey. We have to lament also the decease of a Vice-President, the Dean of Chichester, who was for many years a staunch friend of the Society. The death of the Dean of Ely was a still more serious loss to the cause of ecclesiology. On the other hand, the Bishop of Western New York has become a patron, and one of our members, Archdeacon Abraham, has become a patron by virtue of his consecration to the See of Wellington: and a member, and former officer, of our Society, has succeeded to the Deanery of Ely. A valuable addition to our committee has been made in the person of the Rev. J. H. Sperling, well known as a practical ecclesiologist.

"The proceedings of the Committee have been mainly confined to the publication of the *Ecclesiologist*, and to the criticism of such designs as have been laid before us. Papers and communications of great value have appeared in our journal in most of the departments of labour that fall within our province. Foreign architecture and art have been more copiously illustrated than usual. In particular may be noticed the papers on Hildesheim, Gottland, Cologne, Dalmatia, and Mr. Street's series of letters on French Ecclesiology. On home subjects may be mentioned an able paper on the decoration of S. Paul's Cathedral, and Mr. Burges' essays on Altar-plate, and on the Iconography of the Chapter-house of Salisbury. Mr. Street's paper on the Future of Art in England, and a spirited controversy on Polychromæ, must also be specified. Among the most valuable liturgical contributions are a treatise on the Presence of Non-Communicants during the celebration of the Sacrament of the Altar, a reprint of the *Sarum Servitium Includendum*, and a continuation of the *Sequentiæ Ineditæ*. The latter series, which has attracted much attention among continental ritualists, will be further enriched by some acquisitions lately made by its editor in a tour in Brittany, in aid of which research a small grant was made by the Committee. Of ecclesiastical music more will be said in the Motett Report. But the deeply interesting and valuable catalogue of the music preserved in the Library of S. Peter's College, Cambridge, now in course of publication in our pages by the Rev. John

Jebb, deserves notice here for its historical and archæological, as well as artistic, importance.

"The Committee has maintained friendly intercourse with the Oxford, Cambridge, Exeter, Northamptonshire, and Worcestershire Architectural Societies, with the Surrey and Leicestershire Archæological Societies, and with the Architectural Museum. To the latter body, conjointly with the officers of the Committee of Council on Education, we are again indebted for our place of meeting this evening. At the congress of Architectural Societies held last year at Oxford, our President, the Archdeacon of Bristol, one of our Vice-Presidents and a former Secretary, Sir S. R. Glynne, and a member of Committee, the Hon. F. Lygon, M.P., represented our Society. With foreign ecclesiologists our intercourse has been confined to exchanges of publications with the Dietsche Warande, the Danish Church History Society, the University of Christiania, and the Royal Society of Sciences of Trondjhem; and we have been favoured with communications from Herr Reichensperger.

"The Colour Prize offered last year by your Committee, in connection with the Architectural Museum, was competed for by six artists. It was adjudicated unanimously to Mr. Harrison. A similar prize of five pounds has been offered for next year, on the same conditions. The subject is a panel of a tomb from the church of S. Giovanni, Verona: Our Chairman of Committee has offered, in aid, a second prize of three pounds to be awarded to one or more competitors.

"As to liturgical matters, the reprinting of the Sarum Missal, under the editorial care of a member of our Committee, makes slow but steady progress. A project for the compilation of an Antiphonale, to complement the Hymnal, has been mooted. The completion of Mr. Neale's cheap edition of the Greek Liturgies must be noticed, and the appearance of a second part of Mr. Forbes' Ancient Gallican Liturgies. A History of Altars, by Mr. Neale and Mr. Street, has been announced in our pages.

"In the department of Christian Painting, the Committee must put on record their high sense of the value of the precedent set by Mr. Dyce's admirable frescoes in All Saints', Margaret Street. It was with much satisfaction also that they saw Mr. Rossetti's sketch for a proposed triptych for Llandaff Cathedral. The Arundel Society continues with great success its most valuable labours, and has entertained the project of publishing a work on the Christian Mosaics of Rome. It is impossible to think of the contingencies of the war now raging in Italy without wishing that another excellent scheme of this Society—of making accurate copies of the many frescoes still preserved in less-known churches—had been already carried out. Mr. Westlake's edition of a series of Scriptural Illustrations from an English MS. of the Thirteenth Century must not be forgotten.

"Of Christian sculpture we have still, unfortunately, little or nothing to report. An *alto rilievo* for the crypt of S. Augustine's Chapel, Canterbury, designed by Mr. Burges, and executed by Mr. Phyllips, representing the conversion of S. Ethelbert, is almost the only work which has come before us. Mr. Philip's effigy of Dr. Mill is

still unfinished: but that of Queen Katherine Parr, for Sudeley castle, by the same artist, is exhibited at the Royal Academy.

"The Ladies' Embroidery Society have continued their useful labours with undiminished zeal and ability.

"We pass now to the consideration of several points of general importance, which have been discussed, or have approached their solution, during the past year.

"The question of the proper arrangement of the naves of cathedrals for such large congregations as were attracted by the so-called special services, has been anxiously observed by your Committee. With reference to Exeter Cathedral, they were consulted. The Committee, however, will not prejudice the discussion on this subject, announced for this evening, by any expression of opinion. They will only observe, that the example set in St. Paul's and Westminster Abbey, of using moveable chairs instead of benches, has been since followed in All Saints, Marylebone, and other churches. Your Committee is satisfied that this method of seating the area of churches of cathedral-size possesses peculiar advantages, and it looks with much interest to the experiments which are being made in those of a less scale.

"The migration of the Architectural Exhibition to the new Gallery in Conduit Street, is a matter of congratulation. As a consequence, the architectural branch of the Royal Academy Exhibition has been this year more unimportant than ever. It must be confessed, however, with great regret, that the general architectural show of the year is decidedly below the average.

"The question of competition has been ventilated with great profit during the year. The action of the Institute of British Architects, and the Report of Mr. Beresford-Hope's Special Committee of the House of Commons on the Foreign Office Reconstruction, have probably laid the foundation for a much better arrangement in any future public competitions. On the other hand, the competitive principle has failed conspicuously in more than one instance. The Spurgeon Tabernacle competition, for example, was as unsatisfactory in its conditions as its results; and the Ellesmere Memorial competition, and one for a Roman Catholic Church at Cork, have been unsuccessful. However, the competition for the Manchester Assize Courts seems to have been altogether better managed. On every ground your Committee rejoices at the failure of the one for Trinity College church, Edinburgh; and it trusts that no further obstacles will be raised to the reconstruction of the original church, as ordered by Parliament and recently confirmed by the Court of Session.

"In iron church building the Committee hope to be soon able to report the completion of a cheap but effective model prepared by Mr. Skidmore under the superintendence of the Chairman of Committees and Mr. Slater.

"The question of the proposed destruction of a large number of the city churches, and the desecration and sale of their sites, is one of great interest to this society. The whole matter was investigated by a Committee of the Fellows of Sion College, under the chairmanship of Mr. Scott, the President of the College, and a member of this

Committee. The Report recommended a judicious compromise, by which a few, and those the more insignificant churches, would be sacrificed—the steeples in all cases being preserved, and the sites either left open, or used for parsonage houses. We have no hesitation in endorsing the moderate compromise here suggested as the best solution of an admitted difficulty; though it is to be wished that means may be found for building the residence houses on other than the sites of churches. It must be noted in this Report that it distinctly enunciates the principle that it is quite useless to attempt any improvement in the city churches without an entire re-arrangement of the interiors: and the Committee reprobate the great square London pews as the monster evil of the Church in the Metropolis.

“We may now proceed to notice the more conspicuous architectural works that have fallen under our notice. First we have to thank the following architects, alphabetically enumerated, to whose courtesy we owe the opportunity of seeing much of the artistic progress of the day. The committee have had the advantage of the co-operation of Messrs. Bodley, Boyce, Burges, Clarke, Douglas, Ferrey, Hills, Hopkins, Nash, Norton, Robson, St. Aubyn, Scott, Seddon, Slater, Street, S. S. Teulon, W. M. Teulon, Truefitt, White, F. C. Withers, and R. J. Withers. To this list we must add the names of the following artists, Messrs. Beer, Clayton and Bell, Gerente, Lavers and Barraud, and O'Connor, for stained glass; and Messrs. Keith and Skidmore for metal work.

“Of new works we must assign the first place to Mr. Butterfield's church of All Saints', Marylebone, already referred to. That gentleman's Baliol College chapel, and parish church of S. John Evangelist, Hammer-smith, have also been noticed. Mr. Scott's great work at Doncaster, and his churches of S. Mary, Stoke Newington, and S. Matthias, Richmond, and his buildings at Exeter College, are of the highest order. Mr. Street's design for a new church in the parish of S. John Evangelist, Westminster, and Mr. Bodley's design for S. Michael and All Angels, Brighton, are both of singular merit. Mr. Slater's effective Kilmore cathedral, and his church of S. Peter, at Edinburgh, are in progress; and Mr. S. S. Teulon's Holy Trinity, Hastings, and Mr. Crowther's S. Mary, Hulme, have been opened during the year. Mr. Clarke's large church at Heywood will be shortly undertaken; while Mr. Rohde Hawkins' church at Limehouse has been consecrated. The foundations for Mr. Butterfield's church, near Gray's Inn Lane, are already dug. Mr. Burges's Memorial church at Constantinople, after undergoing some modifications, has been actually put in hand.

“Of church restorations the most remarkable are the following: The works at Lichfield and Peterborough cathedrals are advancing under Mr. Scott; and he will soon proceed with one of the most interesting undertakings of the time—the restoration of the octagon of Ely cathedral as a memorial to Dean Peacock. The central tower of Durham cathedral is in hand under the care of Mr. Scott and Mr. Robson. A munificent bequest by the late Dean of Chichester, in aid of the restoration and re-arrangement of the choir of his cathedral, has been made the foundation of a subscription for the completion of that work

as his memorial: Mr. Slater is in charge of it. The same gentleman has in hand the partial restoration of Limerick cathedral, as a memorial to Mr. Stafford; and his completion of Mr. Carpenter's noble undertaking at Sherborne minster must be chronicled as an event of the past year. Llandaff cathedral proceeds steadily under the care of Messrs. Prichard and Seddon. The thorough restoration and reconstruction of S. Michael, Cornhill, by Mr. Scott and Mr. Williams, will form, when completed, one of the most memorable works of the age. Its richness of fittings and decorations, and the use of sculpture in the doorway, deserve special commemoration: Mr. Rogers' elaborate series of wood carvings for the interior must be particularly noticed. We are glad to see so spirited a championship for benches in the contest between them and chairs. S. Alban's, Wood Street, one of Wren's Gothic churches, has also been restored by Mr. Scott. Mr. S. S. Teulon's elaborate refitting of Blenheim Palace chapel is another work of great importance; and his re-construction of Sunbury church, Middlesex, must not be forgotten. The restoration of S. Stephen's crypt, by Sir Charles Barry, as a chapel, is also a memorable work. Let us add to these the rebuilding of Wicken Bonant church, Essex—the work of an amateur. We hear with pleasure that Mr. Scott will proceed with the restoration of the Great and Little S. Mary's, at Cambridge, and Mr. Bodley with the chapel of Queen's College in that University.

"Little has reached us during the year as to Ecclesiological progress in the Colonies. Montreal Cathedral is advancing, and its stained glass has been ordered from Messrs. Clayton and Bell. Mr. Slater's church at S. Kitt's is finished. We have also seen a good design for a timber parsonage, by Mr. R. J. Withers, for Newcastle, Miramichi—for Mr. Hudson, an old correspondent of this Society.

"In foreign countries we hear of a Pointed Cathedral at Lintz, and a new church at Aix-la-Chapelle, by M. Statz; of a good Gothic church at Wijk Maastrecht; and of an English church at Nice of some pretensions, by Mr. Smith. We observe, in a foreign paper, the account of the dedication of the choir-crypt of the cathedral at Lille. M. Viollet le Duc is re-erecting the flèche at Notre Dame. In the United States Mr. F. C. Withers has introduced a much improved method of design.

"Of miscellaneous designs the Committee may mention Mr. Scott's Crimean Column at Westminster (engraved in the *Ecclesiologist*), and Mr. Bodley's Mortuary Cross, at East Grinstead, with great commendation. The scaffolding for the former is already erected, and we shall watch with interest, but without misgiving, the comparative effect of that monument and of the one in another style which is in course of erection in Waterloo Place.

"A monumental brass in Westminster Abbey, by Messrs. Hardman, to the late Bishop of Gloucester and Bristol, is also observable. In church plate Mr. Keith has executed works from the designs of Mr. Butterfield and Mr. Street. Mr. White has procured the manufacture of some very cheap latten plate, of good shape, for colonial use. The publication announced by the Abbé Bock—Père Martin's worthy successor—of some of the treasures of Aix-la-Chapelle, will be of great importance for the revival of the goldsmith's art.

"Secular Pointed Architecture has made great progress during the year. The selection of Mr. Scott's design for the Foreign Office, and of his design in conjunction with Mr. Digby Wyatt for the India Office, are facts of the greatest moment. It is earnestly to be hoped that nothing will interfere with the execution of these projects. The Oxford Museum has reached completion. The selection of a Pointed design for the Manchester Assize Courts is a most hopeful sign of the growing improvement of the public taste. Of large collegiate works the Committee would notice Mr. Bodley's Ripon Training College, Messrs. Prichard and Seddon's design for Brecon College, and Mr. S. S. Teulon's large schools at Wimbledon. Mr. Slater's S. John's schools, Tottenham Court Road, likewise deserve notice. Several large mansions of Pointed design have come before the notice of your Committee, one example by Mr. Norton, being in Russia. Mr. S. S. Teulon has been the first to give a proper character to Drinking Fountains by his excellent design, in which statuary is introduced, at Hastings. The Committee must also notice with approbation designs for cheap cottages, with sufficient bedroom accommodation, prepared by Mr. Slater and Mr. Teulon. There are as yet but few warehouses and shops in any purely Pointed style. While the sumptuous character of new constructions in London and other great towns for commercial purposes denotes the growth of public taste, they have as yet unfortunately scarcely travelled out of the beaten track of Italian and Renaissance.

"In conclusion, your Committee see no reason for fearing that the further growth of art among us will be checked. They note with satisfaction not only the gradual addition of skilful artists to the number of those whose combined exertions have already wrought so great a change in English architecture, but the wide diffusion and growing influence of better taste and more knowledge and love of true art in the public mind. In short there is every encouragement for further endeavours and for good hopes of further success."

Mr. Beresford-Hope, in moving the adoption of the report, remarked that it was perhaps unusual that the adoption of the report which had just been read should be moved by one who was to some extent personally responsible for its contents; but he might be allowed to break through the etiquette and conventional modesty which regulated such matters, on an occasion like the present, which was the Twentieth Anniversary of the society. Insignificant as might be the space which the society occupied in the spectrum of society, it was, notwithstanding, large in the eyes of those who were interested in the subject of ecclesiology: its growth, rise, and various fortunes had long occupied the dearest thoughts and called forth the most strenuous exertion on the part of its members; it had even been the turning-point in many of their careers. However small might be the gathering that evening, a great work had been accomplished by the agency of the society, and that too not only for England, but for the Christian Church throughout the world. Bearing in recollection the condition in which church architecture was twenty-two years ago, he could not say that the praise

for the revival which had taken place was due exclusively, or even primarily, to the society, for there had been previous to its existence persons who had been labouring to the same end ; but they would now admit that the standard which was held up even in those extremely clever, biting, sarcastic articles, which appeared in the *British Critic*, was almost as bad and miserable as the existing style of church architecture of that day which was therein criticised, which they so freely condemned. Contemporaneously too with this society, the work of Sir Charles Anderson, full of excellence and of good feeling, although behind the present day, had likewise appeared ; and he (Mr. Hope) would not deny how much they were indebted to the members of another communion, nor what great advantages they had derived from the enthusiasm, the hearty, zealous feeling of Mr. Pugin. He had been long enough in the grave for polemical feelings to have vanished away, and all could press forward to do justice to an honest, a true, a loving, and a loveable man. Whatever difference of opinion might have existed between them and Pugin, they might not in the year 1859 shrink from an acknowledgment of the truth. With all those statements, however, which truth compelled him to make, he maintained that in the twenty years' existence of the Ecclesiological Society a great work had been done,—a work which did not end in stone and mortar, but which went into the absolute verities of the faith, to the deepest feelings and the most practical actions of the Christian's life, and Christian zeal ; to feelings which must be responded to, and must help in the developement of the moral fabric. Indeed, he was afraid that, if they had now any complaint to make, it was that they suffered from a plethora of success—they had really done so much that the society, when it claimed the credit of originating a good work, failed to command attention, because it seemed to be singing an old song, of the truth of which everybody seemed to be now well assured. Let them look at parish churches of the present day. Why, the very worst parish church that was now built, even one in the utmost spirit of suspicion, or ignorance, or of selfishness, or of purse-pride,—with the single exception, perhaps, of Mr. Tite's church, which they saw in the Architectural Exhibition, Conduit Street,—could not fail to be superior to any of those which were proposed by members of this society, or by good men who thought with them, at the outset of the movement. The architectural movement of the society was started in 1839, and they had to fight battles, not merely against ordinary opponents, but even against such remarkable periodicals as the *Christian Remembrancer*, which, if his memory served him rightly, was one of their most strenuous, not to say bitter, opponents at that day. Look, again, at the cathedral movement. It was comparatively but a few years ago since they had ventured to say, " Why not use the naves for the purpose of public worship ? Surely they are not the verger's special property. Put chairs in the naves, sing the service in them,—yes, and put a pulpit in each of the naves." How much had been said against their fanaticism, their dreaminess, their utter want of the slightest knowledge of the refinement of the age ! Yet now, all shades and sections of Churchmen, high and low, broad and narrow, crowded for-

ward to use the naves of our cathedrals for public service. Exeter and S. Paul's, Chichester and Westminster, one after another,—they were following the example set. There were plenty of people to be found in the present day who claimed the credit for that of which some ten or twelve years ago the members of the Ecclesiological Society, and those who thought with them, were the first, and at the same time unrecognised apostles. In the colonies on every side cathedrals were constructed; and as to Scotland, new cathedrals had been erected at Perth and at Cumbrae; and even in the Established Church of Ireland, a cathedral had been built on the strictest ecclesiastical principles in the diocese of Kilmore. He would not weary or insult the meeting by detailing what the principles of the society had accomplished in parish churches newly built or restored. Then, too, the Hymnal movement had progressed; and as to their efforts in regard to the instruments of worship,—for instance, church plate,—there was not a silversmith in the present day, dealing in such materials, who did not more or less conform to the ecclesiastical model. He was quite sure, from what had taken place, that the career of the society during the twenty years of its existence, had been a great and signal success, the earnest and proof of which were to be found in the fact that many of those who had started the movement were now distanced in the race. Those who had originated anything great had never yet in this world received their due share of credit; but the future historian of the Church would, some two hundred or three hundred years hence, perhaps, render due justice to the ecclesiological movement. Mr. Beresford-Hope concluded by moving the adoption of the report.

The Rev. W. H. Lyall seconded the motion, which was carried unanimously.

The following report from the sub-committee for Music was read by the Rev. H. L. Jenner, and adopted.

“The Sub-committee for Music have but little to report respecting their own labours during the past year. Since the completion of the Hymnal Noted their operations have been chiefly confined to the practical exemplification of their principles by the public performances of their Motett choir. These meetings have been regularly held. The choir, although it has suffered loss by the death or removal of members, continues in a fair state of efficiency. Their performances have been well attended, and the commendation of the audiences, as well as the press, has been freely bestowed. It is not to be expected that the Motett meetings will ever be popular in the sense in which that epithet is applied to the oratorios and secular concerts of the day. Still it is not unreasonable to hope that the growing appreciation, among all classes, of good music, (of the works, for example, of Handel, Bach, and Beethoven,) may tend to draw attention to the pure and solemn school of Church music, which this society has ever upheld. The compositions of Palestrina are not more strange to English ears at the present time, than were the works of Sebastian Bach, a few years ago. The latter have, by the force of their own intrinsic value, obtained a considerable and increasing share of public favour; and there seems to be no reason

why the great Italian master and his successors should not, in due time, take the position to which their unrivalled merits so justly entitle them. It will be in no small degree due to the labours of our Amateur Motett Choir, if the trashy compositions too often heard in English churches, give place to the grand and devotional counterpoint of Palestrina, Vittoria, and Di Lasso.

"Perhaps, however, the most practically important branch of the Committee's musical operations consists in their illustrations and recommendation of the true congregational music, or Plain Song, of the Church. The programmes of their music meetings have always contained several specimens of Plain Song, and they are glad to report that throughout the kingdom, as well as in America and the Colonies, there are unmistakeable signs that the minds of Churchmen are becoming alive to the claims of the ancient music, as adapted to the offices of our Communion. The chanting of the Psalms at the consecration of All Saints', Margaret Street, may be adduced as a triumphant proof of the value of the ancient tones of the Church, in securing a full and sonorous flood of song in this portion of the service. We have scarcely ever heard anything that so nearly approached our idea of what Psalmody ought to be. The immense power of the concentrated voices of some hundreds of men, to whom the *Psalter Noted* was evidently familiar, gave good promise that the ancient tones of the Psalter will, one day, again become, as they ought to be, the especial song, not of boys and women only, but of the clergy and laymen of our ordinary English congregations.

"The Choir Festivals that have been held since the last anniversary, are those of Ashbourne, Southwell, and Ely. At each of these Gregorian music has been employed. At Southwell, especially, where alone the true office of these meetings of parish choirs, viz., the improvement of the congregational music in parish churches, seems to have been consistently kept in view, the result has been most gratifying. Southwell, also, is one of the very few churches of capitular dignity, in which Gregorian Psalmody, and the Motetts of the Palestrina school, are constantly used in the ordinary offices.

"The special services, held at St. Paul's Cathedral and Westminster Abbey, must be cited as affording positive proof of the essentially popular character of the Choral Service, a position for which we in common with most writers on Church music have ever contended. The Committee are still of opinion that a more congregational type of music and of singing might have been chosen. The grandest effects of vocal union accompanied by organ harmony might be produced on such occasions; and this the Committee hold to be, under most circumstances, *the mode* of singing, where the people are expected to join.

"The attention that has been paid to the subject of church organs during the past year has been viewed by the Committee as a most satisfactory indication of the progress of ecclesiastical music. The Rev. J. Baron, of Upton Scudamore, may fairly claim the credit of inaugurating a new era in organ building; and this, not only by the enunciation of principles, in his work on Scudamore Organs, (some of which principles, however, have been shown in our journal to be unten-

able,) but also by directing the attention of organists and organ-builders to the construction of good and sufficient instruments at a low cost. Among the organs that have been erected since our last anniversary, may be enumerated the magnificent instrument of four manuals by Hill, for All Saints', Margaret Street; a large and excellent one by the same builders for Ashbourne; an admirable one of two manuals and pedal, for Preston-next-Wingham, designed by our treasurer, (the case by Mr. White,) and built by Mr. Eagles; a smaller one for Aldridge, near Walsall, designed and built by the same persons, in which a considerable difficulty of position has been most skilfully overcome.

"On the whole, the past year, if it has been characterized by less apparent activity on the part of the Committee, has yet been far from unfruitful in works based on the principles they have constantly maintained—principles, which they have reason to hope and believe are making steady progress. There are few portions of the Church which have not been already influenced by them, and the Committee do not doubt that at no distant period they will be found to have penetrated the whole."

The Rev. S. S. Greatheed, the treasurer, read the audited statement of the society's accounts, showing a balance in hand of £61. 9s.

Some conversation took place on the expediency of distributing the *Ecclesiologist* among the members, and on the advantage of a more central place for the annual meeting.

The President then remarked that the present was an occasion and an epoch in the history of the society (of which they had been reminded by Mr. Beresford-Hope in his speech) which might, probably, justify him in making some observations to the audience at that stage of the proceedings. The society had now reached its twentieth anniversary under his presidency. He might have felt more acutely than most of them the observations which had been made by Mr. Beresford-Hope, simply because he was twenty years older than most of them. There was one observation which touched him particularly, and that was one having reference to the foundation of the society, which gave a higher value to the institution, in his opinion, than if they had met in the most important room of Exeter Hall, small as was their meeting at the present time. It was a great thing to preside, even for one meeting, over such a society; its numbers certainly were few, and very different from the numbers at those energizing times when its foundations were laid; but still it was a pride, and he felt it to be such, for him to occupy the chair on that occasion. It was true that about twenty years ago three members of the society, still living, but only one of whom was at the present meeting, came and spread before him on his table at Trinity College a drawing from a brass, and asked him whether he would patronise and countenance, as their tutor, the existence of a society which they intended to form, the object of which should be to visit churches, to copy what they found there worthy of being copied, and for kindred purposes. The original society was then founded, and by degrees prospered, until the movement assumed a higher shape, and trod upon the toes of those who had corns. The president then proceeded to give

an account of the rise and progress of the Ecclesiological Society. The society afterwards took up its residence in London, and had there done its work in a much more effective manner than previously, Mr. Beresford-Hope, as chairman, being particularly active in doing that great work, and in promoting art as well as administering to the spiritual life and devotion of the Church of England. During the whole period of the existence of the society, he (the president) had been connected with it, and had sacrificed personal ease and professional advancement to promote its success—he had been the corner-stone of it. He still entertained a high value of the great designs and great sympathies of the society, but he asked them to receive back from him the office which he had then the honour to fill of President of the institution. He could not do better than retire on that their twentieth anniversary, thanking them for their kindness on all occasions, and for the friendships he had formed during the time he had been connected with the society. It was not without strong personal dissatisfaction and sacrifice he took the step of resigning his office of President of the society.

The Rev. William Scott regretted that they were about to lose the aid of the president, who had most efficiently stood at their head for so many years; and he believed that it had been a matter of self-denial on his part that he had occupied the chair so long. He (Mr. Scott) was commissioned by the committee to propose a resolution having reference to the occasion. The reverend gentleman then read the resolution, which acknowledged the long and earnest services of the archdeacon, as well as the interest displayed by him in the general progress of ecclesiological science; and by way of a very slight recognition of his services, the committee begged to recommend an alteration in the rules of the society, with a view to the venerable archdeacon being appointed a patron of the society. He was quite sure that, in proposing such a resolution, he was only expressing the unanimous opinion of the committee and of the members of the society, as well as of the Church of England generally, and of all who were interested in ecclesiology throughout the world. He was not acquainted with the formation of this society at Cambridge, because he had not the good fortune to be educated there; but it was his good fortune to make his acquaintance with Cambridge in connection with this society, and the society had found for him the best friends he had, which he believed to be the case with many others. In a temporal sense, he believed the connection of some of them with the society had rather operated against them—it was a matter of little consequence whether they counted the cost or not; but as they had been faithful to their duties in connection with the society, according to the measure of ability which God had given them, and according to the way in which they had discharged their duties, they had had their reward, though it might be in a very indifferent way as to material things, but that was a matter of very little consequence. This society had a most important bearing upon the promotion of art, especially painting, sculpture, and textile and economic manufactures. They must not think that, because comparatively few persons assembled at their anniversary meetings, they were not doing a great work; they were going on quietly, but still they were

effecting a great work. He was sure that it would be in accordance with the feeling of the meeting if he nominated, as the future president of the Ecclesiological Society, Mr. Beresford-Hope, an office for which that gentleman was eminently qualified, by his anxious desire for the improvement of church architecture, towards which aim, moreover, his own labours and liberality had largely contributed.

The proposition that Mr. Beresford-Hope should be elected president of the society was seconded by the Rev. W. H. Lyall, and carried unanimously.

The Venerable Archdeacon Thorp having vacated the chair, it was taken by the newly-elected president, Mr. Beresford-Hope, who acknowledged the compliment which had been paid to him, which he valued the more proceeding from a friend so cherished as Mr. Scott. He then proceeded to pass a eulogium upon the Archdeacon for his past conduct as president, and his active and zealous services on behalf of the society. He should have wished from the bottom of his heart that they could have retained the services of the Archdeacon as their president. He had always admired the constitution of the society, which seemed to him to represent, in miniature, the British constitution, placing the head of the body (the president) above petty responsibilities, and leaving them to his active ministers: but as it had been otherwise determined, and as a more American form of constitution had been adopted instead, they must bow to the decision. The announcement made to the committee of the intended resignation of the Archdeacon had filled them with much concern and regret. He was sure, however, that, although the Archdeacon was no longer their president, they would all unanimously elect him one of their patrons—an office which had hitherto been filled only by bishops and university officers. And in breaking through the rule they showed a slight—a very slight—acknowledgment of their unspeakable gratitude to the Archdeacon for all that he had done. Of their late president it might well be said—

“ ——— Clarum et venerabile nomen,
Qui multum nobis et nostræ proderat urbi.”

The (new) president then put the resolution, that the Archdeacon be elected a patron of the society, to the meeting, and it was carried unanimously by acclamation. He congratulated the Venerable the Archdeacon upon his election, as the first and only patron of the society who was not a bishop or an officer of the University of Cambridge.

The Venerable the Archdeacon, in acknowledging the compliment, remarked that much good had been derived in consequence of the society being connected with young and rising architects at the time of its establishment.

The president then proposed for re-election as the committee the following gentlemen—the Revs. S. S. Greatheed, T. Helmore, H. L. Jenner, J. M. Neale, W. Scott, and B. Webb; and W. Elliott, Esq., and A. W. Franks, Esq., were elected auditors.

The president called the attention of the members present to an ivory

diptych, and a triptych by Filippo Lippi, exhibited by Mr. Gambier Parry; to a curious collection of Australian marbles, forwarded by Mr. C. Kemp, of Sydney, an honorary member; and to some church plate manufactured by Mr. Keith. A chalice, richly jewelled and set with cameos, attracted much attention. Some cheap latten church plate of appropriate design by Mr. White, intended for colonial use, was also exhibited.

The president then introduced, as a subject for debate, the question of the proper arrangement of cathedrals for special services, with especial reference to the advantages of moveable chairs. A member having begun the discussion by objecting to chairs altogether,

The Rev. W. Scott replied by recommending that people should kneel on the floor, and not "at half-cock" on prie-dieu chairs. He thought this would get rid of the necessity of turning the chairs at certain parts of the service. But the present amplitude of ladies' dresses was a novel difficulty for any system of church arrangement.

Mr. Street, complaining that prie-dieu chairs were often made too large, spoke forcibly against the practice of the Incorporated Church Building Society, in refusing their grants when chairs instead of benches are introduced by architects. He argued strongly against this regulation, and urged that a memorial upon the subject should be addressed to the Incorporated Society by the Ecclesiological Committee. As a proof of the advantage of chairs over benches, he instanced the case of All Saints', Margaret Street, where, during the crowded services that followed upon its consecration, 800 or 900 people were seated, instead of about 650, which would be the full accommodation of its area if benched.

The president remarked that the London Diocesan Society had no such rule against chairs as that which Mr. Street had complained of in the practice of the Incorporated Church Building Society. He argued that the chairs in All Saints' were an experiment; and stated that, while he thought chairs preferable for cathedral naves, he was more doubtful about parochial churches. However, chairs were vastly more economical than benches; and in All Saints' the area was chaired for £80, while benches, at the lowest estimate, would have cost £300.

Mr. White supported the president in thinking that benches might possibly be more suitable for small areas, though chairs would be better for large spaces. He pleaded, however, for a memorial against the rule of the Church Building Society, and contended that its grants should be proportioned to the actual area of the churches, and not to the number of seats.

Archdeacon Thorp thought that the cheapness of chairs was their greatest recommendation. But he confessed that he thought them untidy, and had found in his experience that English people were fond of fixing their places in church.

Mr. Street argued that it was only with chairs that worshippers could have full liberty of action, or that the whole area of a church, including the alleys, could be filled on occasions of great crowding. He enlarged also on the æsthetic advantage of a free area, and drew a picture of a church encumbered with unused pews.

The president thought that the cold of the pavement was an argument that had been overlooked against the use of chairs; and that the question of wooden *versus* stone or tile paving must form an element of consideration.

Mr. J. S. Walker, representing the Worcestershire Architectural Society, gave an account of the arrangements of Worcester cathedral for the special services held in the nave. Objecting to them, he advised that the organ and solid screen should be removed (as at Ely and Lichfield) and the choir and nave made available for simultaneous worship.

Archdeacon Thorp was of opinion that for Special Services Matins and Evensong should not be used, but the Litany, or some special Prayers: and for such short services that the congregation might stand in prayer and not kneel.

The Rev. John Jebb, Proctor in Convocation for Hereford, a visitor, thought that people might stand and kneel in such services, and dispense with seats altogether. He proceeded to condemn strongly the arrangements of S. Paul's Cathedral and Westminster Abbey for the Special Services, arguing that naves were never intended for congregational use without the choir. He claimed that our cathedral churches should be used as wholes, both choir and nave being made available for common worship. Hence the close screen of Wren's choir at S. Paul's was to be condemned.

The president explained that the principle adopted in the arrangement of S. Paul's was to interfere as little as possible with the existing arrangements, and to fit up merely in a temporary manner. As a member of the committee which had effected this, he felt bound to say that he thought, under existing circumstances, this was the wisest compromise; and he pointed out the superiority of the present arrangements to those adopted during the special services in the nave in the Exhibition year. The surplus of money in hand was being devoted to gilding the lantern, a purely neutral object. On the other hand, the interior of Chichester cathedral, of which he exhibited an engraving, was to be arranged in a way, like Ely and Lichfield, suitable for common worship.

The Rev. J. Jebb repeated his condemnation of the experiments in S. Paul's.

Mr. White expressed his agreement with the last speaker, and remarked that the use of wooden tiles for the floors would meet the objection to cold pavements made by a previous speaker.

The Rev. B. Webb remarked on the distinction between the regular daily services of a comparatively small capitular body and the occasional crowded services of diocesan or general interest, and argued that a cathedral ought to have a permanent choir for the former, and a temporary arrangement, with a second altar and choir, for the latter. He referred to the arrangement of the great domed churches of S. Peter's, and the two at Florence, and contended that if S. Paul's were to be made available for collective worship the altar and choir should be brought down under the dome.

The Rev. H. L. Jenner advocated the Spanish custom of having no

seats at all.¹ Sermons would be shorter if the congregation stood. At Southwell minster, on occasion of the late choral festival, the congregation stood in the nave while the Bishop preached.

The Rev. J. Jebb admitted that the dome might probably be the right place for the altar and choir in S. Paul's.

The Rev. — White inquired at what period in the early history of the Church large churches were first used.

The president referred to the size of the ancient Basilicas and summed up the discussion. He agreed that the distinction between the caputular and congregational services was important, and observed that much caution was necessary in our theory and practice as to cathedral arrangement.

The meeting separated about twenty minutes after eleven.

At a Committee Meeting held immediately after the Anniversary Meeting, the President in the chair, the former members of the Committee were all re-elected; and the following officers were appointed: —Chairman, the Rev. W. Scott; Treasurer, the Rev. S. S. Greatheed; Secretary, the Rev. B. Webb; Secretary for Music, the Rev. H. L. Jenner; Precentor of the Motett Choir, the Rev. T. Helmore. Archdeacon Thorp was also elected an honorary member of the committee.

Two public meetings of the Ecclesiological Motett Choir have been held since the appearance of our last number. The programmes we give below:

Tuesday, June 7.

ANTHEM—"The Son of Man" Rev. S. S. Greatheed.
PROCESSIONAL—Psalm xxiv. Psalter Noted.
MOTETT—"Hear the voice and prayer" Tallis.
DEDICATION OF A CHURCH—Psalms lxxxiv., cxii., cxxxii.,

Psalter Noted.

ANTHEM—"How goodly" Rev. Sir F. A. G. Ouseley, Bart.
HYMN—"Blessed City, Heav'nly Salem" Hymnal Noted.
ANTHEM—"Let my soul bless God" Rev. S. S. Greatheed.
HYMN—"Come, HOLY GHOST" Hymnal Noted.
HYMN—"The eternal gifts" Hymnal Noted.
MISSA—"Eterna Christi munera" Palestrina.

Thursday, July 21.

MOTETT—"O LORD GOD of our salvation" Palestrina.
HYMN—"Te Deum" Ambrosian Melody.
(From the Lansdowne MSS. in the British Museum.)
ANTHEM—"In My FATHER'S house are many mansions"

The Hon. F. Lygon, M.P.

¹ Our contemporary, the "Builder," has given in a late number a letter by Mr. Bonomi, supporting this proposition, and an illustration of the prayer-crutches used by the Copts when standing in church.—Ed.

HYMN—"Te Deum" Marbeck.

(From the above Ambrosian Melody.)

MOTETT—"O praise the LORD" Orlando di Lasso.

HYMN—"Creator of the stars of night" Hymnal Noted, 101.

HYMN—"Conditor alme siderum"
From Palestrina's "Hymni totius anni," 1589.

MOTETTS—"O LORD, my GOD" Palestrina.

"Behold, I bring you glad tidings" Giovanni Croce.

"O beata gloriosa Trinitas" Palestrina.

"Behold now, praise the LORD" Giovanni Croce.

"Not unto us, O LORD" Orlando di Lasso.

OXFORD ARCHITECTURAL SOCIETY.

A MEETING was held in the Society's rooms, Holywell, on Wednesday, June 15, at nine o'clock, the president in the chair. J. W. Gunther, Esq., of Queen's College, was elected a member. The president requested Mr. James Parker to read his paper on "The Plans of Mediaeval Houses."

Mr. James Parker delivered a lecture upon "Plans of Castles and Houses during the Middle Ages." In a previous paper he had pointed out the mistake which he considered many persons made in considering the Gothic to be so essentially an ecclesiastical style as to be unsuited to the wants of domestic life. He had contended that a study of the existing remains of the dwellings of our ancestors would show that throughout the middle ages the Gothic style met the wants and requirements of each successive age to a remarkable degree. By way of illustration to this paper, he proceeded to trace the gradual development which might be observed in the plans of domestic buildings from the times of the Normans to those of Queen Elizabeth, and to show, as far as time would allow, the chief causes which seem to have guided the several changes of plan. In referring to the buildings of the Romans in this country, he considered that, in spite of their number and extent, and probably at one time magnificence, they cannot be said to have influenced any succeeding buildings, either as to design or plan. They seem to have set a fashion rather than founded a style, which fashion died out when they left the country. After referring to the plans which the Romans probably copied from Italy, he observed that no connection could be found between them and the large square keep-towers which the Norman barons introduced. This was a type standing by itself, and from that one type all the successive varieties of the principal houses of the country might be said to be derived, each variety succeeding the former as circumstances necessitated, or change of custom and habit called forth. He considered, first, how far the Norman castle met the requirements of the Norman baron, chiefly with regard to his safety and protection, and afterwards his comfort and amusements. As a fortress he showed that nothing could be more simple and perfect, and he then went on to show how the internal arrangements met the requirement of a domestic habitation. As, how-

ever, the number of retainers of the baron increased, as in all probability they did, and as the inconvenience and misery resulting from the close crowding together, not to say positive evil, we find at the dawn of the thirteenth century not only that the bailey which had surrounded the keep was enlarged, but that the walls were provided with towers and buildings which were capable of accommodating the baron, his family, or his guests. This extension of the bailey was the first step towards the future development. In order to exhibit more clearly the principle of development, he referred to Kenilworth Castle, as one amongst many examples, and by a series of plans to show the castle in its several stages. He explained how the moated bailey gave way to one surrounded by a wall, along which were arranged the principal chambers. This was the second stage. The third consisted in gathering together all these chambers into one group, the hall forming the centre. This principle of development would be found apparent in most of our castles if examined historically, and exhibited the history of the times. The first stage showed the domestic arrangements entirely subordinate to the military; in the second the domestic and military were combined; in the third the military were entirely subordinate to the domestic. The same principle was also exhibited in castles built from the ground where no buildings before existed. He then proceeded to show what changes had in the meanwhile taken place in the smaller buildings—the town houses and manor houses of the period. As examples of Norman town houses, he referred to the Jews' House at Lincoln, and Mayre's Hall at Bury S. Edmund's; as Norman manor houses, to Appleton and Boothby Pagnell. As houses of later date, he exhibited and described the plans of Sutton Courtney and Wanswell Court. After describing the general plans of houses, both large and small, in the fifteenth century, he concluded by especial reference to the large dining hall, the decrease of which, in its proportion to the number and extent of other rooms, was the chief feature to be observed in the change which took place towards the end of the fifteenth and during the sixteenth century. He briefly enumerated the various causes which led to this change. The college-hall he instanced as the nearest approach in form and arrangement, but the spirit of the old feudal hall was there wanting; that seemed to have passed away with the system which gave it birth.

At the conclusion of the paper, the secretary, Mr. Lowder, expressed his thanks to Mr. Parker for his paper, and thought that a connected description of the progress of ancient house-building, such as the society had just heard, was of great value, in giving a clear notion of many of the peculiarities of old houses and mansions. He referred to several buildings of interest, where much that Mr. Parker had touched on could be examined, such as Carew Castle, Pembrokeshire; the Palace, at Wells; the Castle of Beverstone, in Gloucestershire, built in the reign of Edward III., by one of the Lords of Berkeley; and Nunney Castle, in Somersetshire.

Mr. Skidmore offered some remarks on the manner of finishing the round and octangular towers common in old castles, with pyramidal or conical roofs, covered with lead. He alluded to their destruction from

the rapacity of those engaged in civil war at different periods, who stripped off the lead for the purposes of warfare; in this way the banquetting-hall of the palace of Wells lost its roof, and went to decay, and he supposed that in the same way most of such specimens have now vanished.

The president, after some observations on the manner of dividing domestic chapels into an upper and lower story, while the sanctuary portion took up the whole height, instancing the remains at Godstow, near Oxford, adjourned the meeting until Wednesday evening, June 29.

A meeting was held at the Society's rooms, Holywell, on Wednesday evening, the 29th of June, at 9, P.M.; Mr. J. H. Parker, president, in the chair.

The following members were elected:—J. W. P. Maxwell, Esq., Christ Church, and C. W. N. Ogilvie, Esq., Christ Church.

The president then requested the secretary to read the paper furnished by Mr. Buckler, architect, of Oxford, on the paintings lately discovered at Chalgrove church, in the county of Oxford. The paper was in the form of a communication addressed to the president. The following is a sketch of it.

The recently discovered paintings in Chalgrove church demand the attention of the artist as well as of the ecclesiologist. The figures are of early character, and the head-dresses, the wimple, &c., point them out as works of the fourteenth century. The chancel in which these paintings exist is of the date above mentioned, and has windows of the character of that style on the north and south sides. These windows form breaks in the subject of the frescoes, and are themselves decorated in their aplays by figures. On the north and east walls are a series of subjects taken from the events of our Blessed Lord's Passion, and are treated with delicacy and religious spirit. The north wall treats of the events of the Passion itself, including figures of S. Mary Magdalene, the Virgin Mary, S. John, and S. Peter in the act of cutting off the ear of Malchus, and of other of the Apostles; there appears also the traitor Judas, and the reviling Jews, whose countenances are marked with great respectings of character, their noses being exceedingly crooked and beak-shaped. On the east wall our Lord is seen in the act of rising, soldiers appear in recumbent postures beneath some arcades of what is intended to be a representation of the sepulchre. The upper part of this figure is lost, as also is the case with the one in which our Lord is represented as ascending, the feet only being visible. The south side is decorated with traditionary subjects, chiefly relating to events connected with the lives of S. Mary and S. John. Mr. Buckler here quoted a series of legends translated from curious and interesting sources, which throw much light on this, perhaps the most obscure portion of the design. His paper was marked with great care and accuracy of research, and was beautifully illustrated by an accompanying sketch of his own, and also by some tracings which were taken on the spot by persons connected with Chalgrove church, and kindly lent for the evening's exhibition.

The president moved a vote of thanks to Mr. Buckler for his communication, in which he had succeeded in explaining the details of these designs, a puzzle to most of those who had hitherto examined them.

Mr. Freeman trusted that these paintings were not exposed merely to be destroyed as soon as possible. Mr. Parker assured the meeting that steps had been taken for their preservation.

After a slight discussion on the best mode of preserving old frescoes, the meeting was adjourned till Saturday, July 2, at two o'clock, being the annual meeting of the society.

The Twenty-first Annual Meeting was held in the Society's rooms, Holywell, on Saturday, July 2, at two, P.M., the president, Mr. J. H. Parker, in the chair.

After the election of the following members, C. H. Hall, Esq., Christ Church, and C. Marriott, Esq., Queen's College, the following report was read by the secretary, Mr. Lowder.

"The committee beg to lay before the members of the society their report of the last year's proceedings at this their Twenty-first Annual Meeting. They wish first of all to call attention to the present condition of the society, and in doing so feel that they can congratulate the members generally on the increase of subscribers, and on the prosperous condition of the funds at the present time: the balance in hand is such as to inspire good confidence for the future, and the committee cannot do other than express its thanks to those who have the management of the funds, and also to those gentlemen who have been instrumental in forwarding the increase of subscribers, by not only taking a warm interest in the prosperity of the society itself, but have also exerted themselves to make known the advantages to others.

"The first event of this year's business was the election of Mr. J. H. Parker to the office of president. The committee need not remind the members of the society of the claims which Mr. Parker has upon their thanks for the long-continued interest and support which he has always given to all efforts for the improvement and advance of Gothic architecture, and especially to the efforts of the Oxford Architectural Society: he has added to his former claims on our gratitude his diligent and efficient presidency of the past year.

"In connection with Mr. Parker's election, the committee record with pleasure the acceptance of the secretaryship by Mr. Lightfoot, of Balliol College.

"The committee, besides thanking the various officers for their attention to the well-being of the society, owe a debt of gratitude to those gentlemen who have consented to read papers at the various meetings; and though this is a customary vote of thanks, yet they desire specially to mention some to whom they are indebted for information of a very valuable and interesting character. They wish particularly to refer to two papers by Mr. James Parker connected with the history and arrangements of domestic and castellated buildings of the middle ages; to a paper by Mr. Skidmore on the application of metal-work to domestic architecture, and a very clever examination of the principles of

early conventional foliage as connected with metal decoration ; to Mr. Growse for his analysis of the churches of Suffolk ; and to Mr. Buckler for his communication on the mural paintings in Chalgrove church, Oxfordshire. Other papers have been read by Mr. Lowder, Mr. Lightfoot, &c. There have also been one or two discussions on subjects of architectural importance. The committee also desire to notice a work published under the auspices of the society, by the Rev. Herbert Haines, of Exeter College, entitled '*A Manual of Brasses*,' the prospectus of which is now laid before the members.

"The chief works now in building which Oxford itself presents to the architectural student during the last year are referred to with pleasure by the committee. The Oxford Museum, which has already been alluded to with commendation at more than one previous annual meeting, is now approaching its completion ; and though it is impossible, in a work where so much hitherto untrodden ground has to be explored in the field of design, to expect no faults, nothing unsatisfactory, yet as a whole the committee feel that they will receive the general concurrence of the society in congratulating themselves and the university on a building which has grappled with one of the hardest problems with which Gothic architecture has in modern times been called upon to deal. The committee would draw attention to the decorations in natural colour, the beautiful effect of the marble columns, to the improved iron work in the quadrangle, and to the exquisite workmanship in the carved capitals in the cloisters. At present they look with great interest and some little anxiety to the completion of the polychromatic decorations in this building. Another great work, by the eminent architect Mr. Scott, is one also to which attention has been heretofore directed, namely, the chapel of Exeter College, the speedy completion of which may be with certainty looked forward to. The present is not an occasion to justify examination of details, beautiful as they are, and fully calculated to preserve the high reputation of the architect for chasteness and elegance of design. The committee feel themselves fully able to congratulate the society on such an addition to the architectural beauties of Oxford. Among recent restorations may be mentioned that of Oriel College by Mr. Buckler, and the rebuilding of Wolvercot church by Mr. Buckeridge, a member of the committee of this society. The style chosen is an early one, and the details, as far as the present condition will admit of judgment, are vigorous as good. The society will feel pleasure in learning that the Library of University College is entrusted to Mr. Scott ; that a new church in the vicinity of this town is to be built by Mr. Street ; while another church is also in contemplation. The committee also feel satisfaction in reporting that the restoration of Elsfield church by the same architect is now completed, and will be opened on Thursday next by the Lord Bishop of Oxford. The committee, in adverting to the iron church just erected in the Cowley Road, regard it as a superior attempt to many churches built of that material, at the same time regretting that means had not been devised for the restoration of S. Bartholomew's Chapel to its original condition and use. They also wish to express their anxious desire that attention should be paid to

some of the smaller old churches in the neighbourhood of Oxford, the condition of which calls for amelioration; and they take this opportunity of noticing two in particular,—Binsey church and South Hinskey.

“Nor has the society been inactive or forgetful in its duties of preserving ancient architectural remains which have from time to time been threatened with demolition. Two cases called for the interference of the society—the proposed destruction of the Walmgate Bar at York, and the dangerous condition of the Abbey Gateway at Reading. In the former case a letter was sent to the Lord Mayor and Corporation of the City of York; in the latter one was sent to the magistrates of Berkshire: the results have been satisfactory in both cases.

“An equal interest in new, and especially large public buildings has been taken by the committee, who appealed in behalf of Gothic architecture for the new buildings in Westminster, and in behalf of Mr. Scott as the architect for them; and at present there seem to be no grounds for supposing that any change in the architect will be made. The committee cannot but feel what vast importance to Gothic architecture the erection of such a building by such an architect as Mr. Scott is likely to have.

“Of great works beyond the limits of Oxford, the committee look with especial pleasure on the completion of All Saints’ church, Margaret Street, by Mr. Butterfield: they consider its consecration as an era in modern church building, in that in it, perhaps more than in any other modern church, is exemplified the great truth for which this and other kindred societies have for so many years struggled, namely, ‘that nothing can be too costly for the service of God.’ Here are the richest marbles and the noblest carvings, costly decorations without stint, with nothing spared to render it worthy its high object; nor in an architectural point of view is its value inconsiderable, since it is one of the first Gothic churches which attempted to display in its construction the development of natural colour. Of restorations, the committee call attention to that of Hereford Cathedral, by Mr. Scott, in whom it feels perfect confidence as to the success of that part of the cathedral which he has undertaken.

“Nor are there wanting signs of progress in the general appreciation of Gothic architecture: the judges in the Manchester competition have chosen a Gothic design for their Town Hall; and though Italian may still be seen adopted for large public buildings, yet there is every hope that a love for that kind of architecture has passed away, and that our own Pointed styles are the most popular, as well as the most appropriate.

“The committee, before concluding the report of their past year, cannot omit to call upon the members to bear in mind the necessary support which a society of this kind requires; and they also wish to remind those to whom the communication has already been made, as well as others who are unacquainted with it, of the proposal which the society has made to the University respecting their collection of casts, brasses, seals, &c.: the committee regret that no decision has as yet been arrived at, and they therefore look to the members with con-

fidence for their hearty support in preserving the society's collection in Oxford.

"Among many other useful studies in the furtherance of architectural knowledge, that to which attention is now chiefly called is polychromatic decoration, and it is one which requires, perhaps more than almost any at present, great discretion and talent: the committee therefore feel that they can put forward this study as one which will be of great service to the cause this society has at heart. To this recommendation they add their earnest request, that all members should do their best to preserve such specimens of ancient pictorial art as fall under their notice; and it is with an object of this kind in view that the committee have induced the lecturer of this afternoon to give to the society some valuable information for securing and furthering decorative art."

The president then called upon A. Church, Esq., F.C.S., of Lincoln College, to read the paper which he had prepared for the meeting on the uses and advantages of soluble glass.

The following is an abstract of Mr. Church's paper.

Several methods for preparing soluble glass are employed. If fifteen parts of white sand, ten of carbonate of potash, or eight of carbonate of soda be fused with one part of charcoal, a glass is obtained readily soluble in boiling water. For most purposes, a mixture of three parts of soda glass thus obtained, with one part of potash glass dissolved in a suitable quantity of distilled water answers best.

The uses of water-glass are various, but chiefly valuable for the hardening of other materials, as building stone, plaster of Paris, white-wash, &c.; but in colour decoration it is being applied either alone, or mixed with alum, as it produces a perfect preservative against attrition or the effects of weather in the case of paintings in fresco or distemper. An extract from a paper read by the Rev. John Barlow before the Royal Institution, was quoted by Mr. Church, which entered into the method called Stereochrome practised in Germany, and employed in the fresco paintings in the New Museum in Berlin. Besides the above uses, Mr. Church suggested the advantage with which it might be used in paintings on glass, terra-cotta, plaster of Paris, white-washed walls, marble; he had himself made some experiments on earthenware also with success, and such was the hardness which the material gave to the coloured surface, that the most violent rubbing, and even acids could do little to affect it. For the decoration of brick surfaces, whitewashed ceilings, and plaster walls, Mr. Church recommended that the colours should be mixed with size and a little whiten- ing, and laid on as in distemper painting; when dry, the painting to be syringed twice or thrice with water-glass. Water-glass seems likely to offer a substitute for enamel when mixed in a concentrated state with colours, and applied to brass, iron, &c. The manufacturer to whom Mr. Church referred for the specimens which he exhibited, was Mr. Collins, of Oxford Court, Cannon Street, who had already made several hundred tons of soluble soda glass for home consumption. The lecturer kindly offered his assistance to every gentleman who might be anxious for further information on the subject.

The president tendered the thanks of the society to Mr. Church for his paper, and made some remarks on the value which such a material would have in the preservation of frescoes already existing: if he had known of it before, he should have preferred it to the mixture which he made use of for the preservation of the paintings in Chalgrove church.

Mr. Church, in answer to a question from the secretary respecting the colours which would stand the action of the water-glass, said that the vermilion and cobalt, ultramarine, all the ochres, several yellows, and several greens (with the exception of emerald green), the permanent Baryta white, and Mr. Ferkins's new purple now in such common use; in fact, those colours chiefly which have a natural tendency to fade, are affected by the soluble glass.¹

The president then said a few words on the subject of the discontinuance of the present room in which the society's meetings were held, and begged especially to assure the meeting that it was not to be supposed that the society was to break up because it no longer used the present room, the lease of which was out at the end of the year, and the expense would be too great for the society to renew it. He hoped that another room would be secured in Oxford. Mr. Cox, of Trinity College, added some remarks as to the value of the society in a place like Oxford, and the meeting was adjourned.

EXETER DIOCESAN ARCHITECTURAL SOCIETY.

THE Quarterly Meeting of this society was held at the College Hall, South Street, on Thursday, June 9th, 1859. The chair was taken by the Right Hon. Sir J. T. Coleridge. There were many members and visitors present; amongst them the Prebendaries Dornford and Woollcombe, Revs. J. L. Fulford, R. T. Radford, Messrs. J. Carew, C. Tucker, Harding, Hayward, James, Miles, Norris, Ashworth, Wills, &c.

The secretary read the report, which stated that

"Since the annual meeting little has occurred in the proceedings of your committee which seems to call for any special notice. One set of plans has, however, been laid before us during the past quarter. They were plans for a new chapel of ease in the parish of Woolfardisworthy, near Bideford, by Mr. Gould, of Barnstaple. Your committee feel that less has been done of late years in church building restoration, as fewer plans of intended works have been brought to the cognizance of your committee.

"The restoration of Callington church, Cornwall, has been effected, under the direction of Mr. St. Aubyn, one of our honorary members.

"There has been one improvement accomplished, and that is the correct ritual arrangement and use of the chancel. Clergy and choir in the restored church at Callington are found in their place at the cele-

¹ The friends of the Society will be glad to learn that the *Athenæum* for Saturday, July 2nd, contains a full and interesting account of the application of water-glass.

bration of matins and evensong; it will not, henceforth, be seen there that the clergy have no part or share in the service of praise. Pews and galleries have disappeared, and with free seats a considerable gain seems to have been obtained, both as to the number of worshippers and their comfort.

"Your committee would remind our distant members that by one of our rules, recently amended, mediæval domestic architecture forms one of the objects of our inquiry and study. And your committee would again ask members to look about them, and to inquire whether there are not some remains of ancient domestic work in their own neighbourhoods. Drawings of such remains would both enrich our portfolio and tend to help on the desire for returning to the mediæval character in work for our own houses.

"We see the progress which ecclesiastical architecture has made since the birthday of our society; but we know not how great may be the revival in domestic work in a coming period of time. There are tokens which way the taste of the public begins to bear. When Independents at Barnstaple adopt as their model for a school-house a mediæval town-house, having walls of red, and black, and yellow brick, two-light lancet windows under a connecting arch, with trefoils in the tympanum, high-pitched roof, dormer windows, metal ridge crests, and inscriptions in mediæval letters, Churchmen surely have good hopes that *their* domestic architecture will improve.

"The consecration of All Saints', Margaret Street, in the diocese of London, architectural societies cannot allow to pass without notice. The church is indeed a design of some ten years since; but no one can see that church without feeling that a great progress has been made, that ecclesiastical architecture has become a living art, that it can express the genius of an architect of our own times, as well as declare that which is far higher, the glory of God, and the exalting principles of our holy faith. Much has been accomplished there, which may say to all, 'take courage.'

"The Art Exhibition of Barnstaple will, your committee think, have its influence in the extension of those objects which have our care. There was indeed but little mediæval work, excepting the stand of Mr. Skidmore, of Coventry; but that stand alone brought before the eyes of many examples of mediæval metal work of modern manufacture, who before knew not of its existence. A portion of the metal screens recently erected in Ely cathedral, door handles and hinges, plain coronæ and standards, and some chalices and patens, were exhibited by Mr. Skidmore."

The Rev. Mr. Radford suggested the propriety of a paper being submitted, at another meeting, upon "Cottages."

Mr. Miles, the treasurer, stated that he had £60 in the banker's hands.

The Rev. H. Woolcombe submitted the plans of a proposed chapel of ease at Whipton, in the parish of Heavitree.

Mr. T. G. Norris showed a memorial cross, manufactured of *terra cotta*.

Mr. C. Tucker presented the society with a copy of the Proceedings of the Annual Meeting of the Archæological Society of Great Britain and the Western Counties, which was held in Bristol in 1851. The thanks of the meeting were awarded to the donor for his present.

Mr. John Delagarde and Mr. J. T. King were elected members of the society by the last monthly committee.

Colonel Harding then read a highly interesting paper upon "The Effigies and High Tombs of Devon."

Mr. E. Ashworth also read a very interesting paper upon "Some of the Dartmoor Churches bordering upon Devon." It described a line of churches and old buildings through the granite district from Bickleigh on the Plym to the vale of Ashton. The principal objects noticed were the villages of Meavy and Sheepstor; the tower of Widdecombe-in-the-Moor; the rich pulpit and screen in the improved church at Holne; the old manorial houses at Canonteign and Ashton, with delineations of some curious paintings on the screens at Ashton.

Votes of thanks having been given to these gentlemen, and also to the chairman, the meeting separated.

NEW CHURCHES.

All Saints, Ridgemont, Bedfordshire.—This is a striking church, built three or four years ago by Mr. G. G. Scott. It comprises a chancel, with a south chancel-aisle and a vestry on its south side, a clerestoried nave with two aisles, a western tower, and a northern porch. The style is good early Pointed: the type that of a somewhat ornate village church. The windows, especially in the chancel, are rather mean and ill-proportioned, that to the east end having only three lights. The arcades are of four arches, rising from clustered shafts. The roofs are open, and of inconsiderable scantlings; the aisles, which have lean-to roofs, being very low. There is, however, some fair carving of heads and foliage to the labels and caps; and there is an introduction of colour, in patterns on the ceilings between the rafters, and in a somewhat excessive number of texts. The font—a very poor octagonal one, and without a cover—is hideously polychromed, in a most gaudy and coarse style. As to arrangements, the chancel and sanctuary levels are good, and there are longitudinal benches on each side; but an open prayer-desk, facing north and west, stands outside the chancel, on the south side, under the arch. On the north side there is a good stone pulpit, with angle-shafts of marble. The greatest want is that of a reredos; and the altar, though properly furnished with cross and candlesticks, lacks a super-altar. There are moveable sanctuary rails, and moveable sedilia. The woodwork is all of stained deal, the seats being all open. The floor is of coloured tiles. The organ, appropriately designed, occupies the south chancel-aisle. The east and west windows have stained glass. Neither are very good. The former has a Majesty in the head, and rows of saints below: in the latter there are Moses and Aaron. The tower is small in area, but

very effective externally. It has a bold octagonal staircase turret attached to its north-east angle; a well-developed belfry-stage; and a good octagonal stone spire, with shafted spire-lights on the four cardinal sides, of a somewhat early type. The church is a very conspicuous and beautiful object from the neighbourhood. The roofs are of deep-coloured tiles, with crestings; and the arch-heads are all treated with voussoirs of alternate colours. Here, as elsewhere, we have been surprised to see Mr. Scott using the miserable common circular stack-pipes, and painting them stone colour.

S. —, Hollington, Checkley, Staffordshire.—A small country church by Mr. Street. It has a nave, circular-ended chancel, a vestry on its south side, and a south-western porch. The arrangements are thoroughly good, except that the altar does not stand forward on the chord of the apse. There are stalls and subsellæ, a low screen, and a pulpit on the north side of the chancel-arch. The style is a late First-Pointed. There is a good broad chancel-arch, with corbelled shafted imposts; and the windows, which are very varied, have good mouldings and rere-vaults. The nave-roof is an open one, with collars and arched braces: the chancel has a coved and boarded roof. Mr. Street has got over the difficulty of the lowness of the apse-roof by inserting in it a high gable with a good traceried window. We have never thought this a felicitous compromise: and, in this case, the contours are far from pleasing. The west gable, however, is very good. A central buttress, dividing two tall single lights, supports a single bellcote, which has much character.

S. Alban, Baldwin Gardens, London.—Our readers will be glad to learn that this church, by Mr. Butterfield, is already rising above the ground.

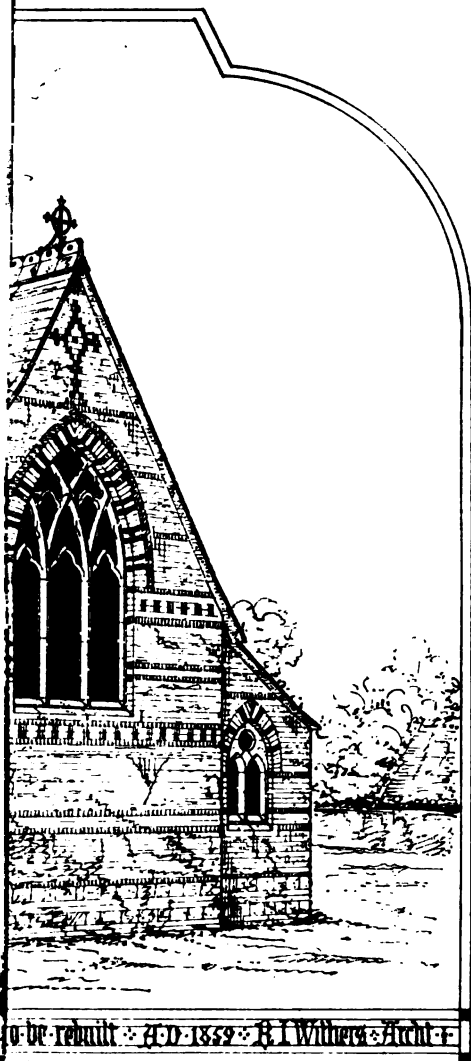
S. Helen, Little Cawthorpe, Lincolnshire.—This is a truly excellent design by Mr. Withers for cheaply rebuilding a small rural church. In the plan we find a chancel, 20 ft. 6 in., by 15 ft. 3 in.; a nave, 29 ft. 3 in., by 17 ft. 6 in.; a south-west porch; and a vestry extending like an aisle on the north side of the chancel. The arrangements are thoroughly correct. The material is red-brick, with bands and patterns and voussoirs of black: the style early Geometrical Middle-Pointed. A good low timber belfry, with small shingled octagonal broach spirelet, rises from the western end of the nave roof. The window tracery is of good character. The woodwork is simple but in good taste. We see nothing to question but the patterns in two coloured bricks in the internal walls, which look spotty; but will be less so in execution than in the drawing. There is a very picturesque ascent by a steep flight of steps to the porch, the church standing on a steep bank. The rebuilding of this church is a work of no small difficulty in so poor a benefice. We commend the case to our readers, and give an illustration in the hope of procuring some help from such as may be able to offer it.

S. —, South Jedworth, Hants.—This church, undertaken by the late Mrs. Assheton Smith as a memorial to her husband, is to be erected by Mr. Slater. The problem imposed upon him was to build at a moderate cost a church without aisles for a small agricultural parish. He accordingly dispensed with the frippery of buttresses in

the nave, while he introduces character by groining the chancel; and as pictorial polychrome was forbidden, a judicious use is being made of coloured materials in the shafts and elsewhere. The nave is to be of three bays, and the chancel of two, and there will be a very fine tower crowned by a broach. The vestry to the north has a hipped roof. We think that the effect of the groining, which is in itself bold, would be enhanced by a slight addition of elevation to the whole structure, and we should also recommend a coved roof for the nave, and the side windows being placed high and invested with something of the character of those of a clerestory. The belfry story of the tower rises well above the roof line. The ritual arrangements are not shown, but the chancel rises on a single step, and the sanctuary on two more, the bold transverse rib with its triple shafts having the effect of a sanctuary arch. The footpace is elevated on another step. We understand that the general type adopted is that found in the district about Marlborough.

S. —, Lyndhurst, Hants.—A thorough re-casting of an old church, to hold 683 persons, by Mr. White. The plan, when completed, will comprise a nave 72 ft. long, of five bays, with aisles (the eastern bays of which form quasi-transepts), and a tower engaged at the west end of the north aisle, north and south porches, a chancel 22 ft. long, with chancel aisles, and a projecting sanctuary, having a vestry on its north side. There is much merit in the design, but it is deformed by great eccentricities. In particular the east window, of seven lights, alternately broad and narrow, with a large circle in the head, is thoroughly indefensible. It is a mere *capriccio*, and is impure in style. Another novelty is the forming the piers of groups of detached thin marble shafts, without bands. Instead of a clerestory, there is a pair of immense dormer windows on each side, of seven lights each with a host of geometrical figures, very crudely combined, in the heads. On the other hand, much of the detail is good and spirited, and particularly the richly-moulded west door. We regret to see a thoughtful design spoilt by affectation of singularity. The work is at present only partially carried out; and we should prefer noticing it in greater detail when it is completed.

S. —, Windmill Street, London.—We are glad to announce that a church of a satisfactory character is about to be erected in Windmill Street, (at the top of the Haymarket,) by Mr. R. Brandon, for the use of an outlying district of S. James's. From a photograph of the western elevation, we perceive that the style will be combined of First and Middle-Pointed. The triple recessed portico is well managed, although we fear it presages a gallery. We should recommend a reconsideration of the haunches and flanking pinnacles, which are evidently founded on Grantham, but are hardly applicable on so small a scale. The tower and spire, which stand back at the south-east corner of the church, exhibit a successful study of early French forms. We believe that the difficulties of site will necessitate a somewhat bold adaptation of an apsidal east end. We shall watch the progress of this church with interest.



NEW SCHOOLS.

the new *Female Training-College at Ripon*, an important work by F. F. Bodley, fully maintains his reputation, both in grouping and detail. The buildings form a quadrangle, 155 feet east and west by 130 feet north and south, with a well-arranged internal cloister. Northern and eastern limbs contain the college proper, domestic buildings up the remainder. The upper story, of course, is chiefly for dormitories. The oratory, 48 ft. by 20 ft., is well placed over the library and music-school, and is lighted by a large window, which, together with several others, are deserving of high praise. The oratory is reached by an external newell stair in the cloister. A bold gable is carried up over the entrance gateway which contains the servants' sleeping apartments. The practising school for about one hundred children stands detached a little westward of the main building.

3. *Pancras, London*.—Parochial Schools, for 1000 children, of small dimensions, and possessing noticeable architectural character, the fruit of great private munificence, for the above district, immediately adjoining the Tottenham Court Road, from the design and under the superintendence of Mr. Slater. An idea of the building may be formed from the fact that in one portion, the structure rises to the height of six stories. It contains, among other things, a boys' room 70 ft. 3 in. by 30 ft., a girls' of similar dimensions, and an infant schoolroom 63 ft. 4 in. by 29 ft. 3 in. are arranged one above the other, and class-rooms, residences, committee-rooms, and a large open play-ground are all provided, while proper use of the upper portion for a reading and coffee-room for the basement is fitted up as an industrial department for the use of the schools of cooking, washing, &c. A *louvre*, and with conical roof contribute character to the pile, and the advantage of two distinct entrances. The material is of the best stone dressings. We shall revert at greater length hereafter when we notice them from the actual construction. The building schools of a simple character at *Tidebrook, Langford*.

CULINARY POINTED WORKS.

Bedwyn, Wilts, has been almost entirely rebuilt. The cottages are of different sizes, and all of them have made an indue effort at a picturesque appearance. Originally by Mr. Blore for Sir R. J. Buxton, and subsequently and sumptuously enlarged by Mr. S. S. P. Additions are in the highest degree stately and in which we may notice the large court-yard adjoining.

ing the mansion, in the middle of which stands the S. Chad's Well, which we noticed in our last number. Around it are a multitude of apartments, for every imaginable purpose, including gate-houses, and a game-room, built of the local flints, like a round tower with a conical roof. The whole detail is very rich of its kind; and there is an amazing deal of happy symbolism in the ornamentation, in legends, carvings, &c., armorial, historical, and religious.

CHURCH RESTORATIONS.

S. Michael, Penkivel, Cornwall.—This church, which is perhaps the most interesting one in all Cornwall, is about to be restored for Lord Falmouth by Mr. Street. It is of uniform Middle-Pointed date, cruciform, the four arms being of almost equal length, with a western tower. The latter, owing to its ruinous condition, must be rebuilt, stone by stone. This is most important, from the fact that it retains an old chantry with its altar, in its second stage. Mr. Street described this tower-chapel and the whole church some years ago in the *Exeter Architectural Society's Transactions*; and we rejoice that so delicate a task as its restoration has fallen into his hands. The room over the south porch is also rebuilt. We thoroughly approve of the details of this interesting work. The low leaded spire, and the leaded octagonal capping to the turret-staircase, are most effective, the lead being laid on diagonally. Good tracery is inserted in all the windows, and the roofs are renewed. The arrangements are correct: only one hundred and fifty seats being required. The chancel receives stalls, and the pulpit stands on the south side of the chancel-arch upon a projecting solea. Seats in the nave, and a few—facing eastward—at the west side of each transept, suffice. There is a good reredos, and the sanctuary walls are treated with an incised pattern very effectively. We have seldom seen a better restoration.

S. —, Wavendon, Bucks.—A good village church, very thoroughly restored by Mr. Butterfield. The tower, affecting the square, solid type of the neighbourhood, has not been touched, but the rest of the church has been remodelled. The high lead roof of the clerestoried nave, and the lead lean-to's of the nave, are very conspicuous. The chancel has only a tiled roof. The interior, which has suffered from damp, is excellently treated. The nave, which is rather narrow, has nothing but chairs, some benches being placed in the aisles. The chancel has a low stone screen, with metal gates, stalls, and subseles, and a well-defined sanctuary. An organ-chamber and vestry are entered by an open arch on the north side; and an unglazed window of three lights in the north wall admits the sound. The windows are of grisaille or of stained glass, of various degrees of excellence. There is a good deal of colour in the roofs, and some on the chancel-screen. The latter is applied without any delicacy or harmony. There is no reredos; but the altar, sumptuously vested, has cross and candlesticks. The worst feature in an excellent restoration is the treatment of the

chancel-roof in two ways, in order to develop the sanctuary. The churchyard cross occupies its right place.

S. —, Millbrook, Bedfordshire.—This church, very prettily situated on the steep side of a deep valley, has been substantially restored by Mr. Butterfield. It has a square solid embattled tower, a nave and its arcades of late Middle-Pointed, a chancel and nave aisles of Third-Pointed. The outside has been carefully pointed and repaired. To the inside little has been done. But the nave is full of some old dark oak open seats with carved ends. The chancel was difficult enough to restore; for it has on its south side three busts, on detached low columns, with flagrant Whig inscriptions;—two of them, Lord and Lady Holland, outside the altar rails, and the third, to one of the Fox family, within. However, Mr. Butterfield has improved the levels, and introduced some longitudinal seats. There is a prayer-desk, facing two ways, on the north side of the chancel-arch. A small vestry is screened off at the east end of the north aisle. A new south-western porch has been added. Nothing has been attempted in this restoration but general decency and sound repair.

S. Mary, Callington, Cornwall.—This church, consecrated on August 31, 1438, has lately been effectively restored under the care of Mr. St. Aubyn. It is an imposing building, of Cornish Third-Pointed style, constructed of large blocks of granite. The whole interior has been freed from pews and galleries, and furnished with open seats. The chancel has been fitted with stalls and subsellæ for the use of the choir. In the middle of its floor is the brass of Sir Nicholas Assheton, the founder of the church. Before his time Callington (which is one of the boroughs disfranchised by the Reform Bill,) was subject to the neighbouring church of South Hill. The plan of the church comprises a nave and aisles, a short chancel with a north chancel-aisle, western tower, and south-west porch. The arcades, of five arches on the north side, and four arches on the south, are uniform, as is usual in Cornish Pointed. Mr. St. Aubyn has taken advantage of this, and made the chancel out of the two easternmost bays: placing his stalls in one and leaving the other for a sanctuary. There are parclooses behind the stalls, and a low screen. There is a clerestory to this church, a most unusual Cornish feature. This has been reopened, the aisles being supplied with flat roofs in order to show it. It is said that Lostwithiel boasts the only other clerestory in the county. The restoration is both architecturally and ritually in good taste: and we much like the unpretending style of the woodwork. Besides the unusual architectural features already mentioned in this church, there is an eastern window to the tower in the middle stage below the belfry stage. The east window is remarkably large and fine. Much remains to be done in the restoration of the exterior, but the good feeling shown hitherto by the inhabitants gives every reason to hope that before long this interesting church will be brought back to something like its original perfection.

S. —, Sidbury, Devon.—The restoration of the early chancel of the church of this village, standing on the river from which Sidmouth takes its name, is in Mr. White's hands, and includes a new roof and

new east window of the simplest form in the old arch, composed of three foliated unintersecting lights. The ritualism is correct, stall-like seats with subsellæ, side prayer-desk to north, projecting, we are sorry to see, somewhat into the nave, and pulpit and lettern to the south. A single-light Romanesque window on each side of the chancel shows its antiquity, in spite of later alterations.

S. Michael, Bradden, Northamptonshire.—This little church, which is in Mr. White's hands, has been almost rebuilt. The plan is of the simplest—a west tower, nave and aisles of three bays, south porch, and chancel. The restoration comprehends new seating and correct choral arrangements, the desk being placed under the chancel arch to the north. There are single stall-like seats and subsellæ. The pulpit stands against the north chancel pier. The levels are a step at the chancel arch, two at the sanctuary, and a double footpace. The east window is of two lights only, and exhibits Mr. White's favourite plate tracery. In the aisles are retained some original late Middle-Pointed windows. The sacristy to the north is an addition, while the priest's door is retained, which seems a surplusage. The nave roof retains its original low pitch. On the whole this seems a simple and pleasing village church,

SS. Peter and Paul, Aldwinkle, Northamptonshire.—This church, consisting of a clerestoried nave and aisles of four bays, a chancel of three bays, an ancient vestry at right angles to the chancel, and western spire with broach, is of Middle-Pointed date, except the east window and a few other Third-Pointed insertions. It is under restoration by Mr. Slater. The chancel roof is to be replaced in oak. The peculiarity which this roof shares with that of the chancel at Higham Ferrers is, that although of so early a date it is of a low pitch. The windows are to be made good, and the nave reseated. A stall-like bench of oak is to be placed to the south of the chancel, an original bench-table of stone being retained to the north. We cannot leave this church without calling attention to the curious transomed two-light Middle-Pointed "lychnoscopic" window at the south-west angle of the chancel.

All Saints, Naseby, Northamptonshire.—This church, so interesting from historical associations, is under restoration by Mr. Slater. The church consists of a nave and north and south aisles of four bays, north and south porches, western tower, and the incomplete stump of a spire. The date of arcades, aisles, and lower stage of tower is Middle-Pointed, while the clerestory is of the third age. The chancel was rebuilt about thirty-five years ago in true Churchwarden taste, and reduced in length. The most remarkable architectural feature about the church is the north arcade, of which the pillars, quatrefoil in section, are actually stilted up upon a circular plinth four feet high. The details of the two-light windows are simple but good Middle-Pointed. The upper part of the tower is Middle-Pointed, and, as we said, the spire, which is crocketed, was never completed. Various theories are assigned for this anomaly, of which the most probable is that the walls, which are almost in a dangerous state, could not bear any additional weight. The restorations include new roofs,

new seating of a satisfactory description, and new walls to the south side. The chancel is seated stallwise; the prayer-desk, which is just in the nave to the south, having desks facing north and west. The pulpit is against the north chancel-pier. The font is to the left of the southern entrance. The tower being so much out of repair will be rebuilt, and it is hoped that the spire may be completed. A curious relic of Naseby's historical days is found in the bells, which were recast a short time before the battle, one being inscribed "God save the King."

SS. Peter and Paul, Kettering, Northamptonshire.—This fine church is of Third-Pointed character, except the east and south windows of the chancel, which are of Early Middle-Pointed. The tower and spire are among our most beautiful parochial specimens. The interior of the church is still sadly disfigured by high pews, and west and side galleries, although some improvements have been lately effected by the rector under Mr. Slater's superintendence in the chancel, where new oak seats have been placed, and are occupied by the choir. The organ, which was in the west gallery, blocking up the tower arch, has been removed into the south chancel aisle. The chancel is lighted by brass gas standards by Mr. Skidmore. The square pews have been removed from the north chancel aisle, and moveable seats placed there for the children. It is now proposed to erect a stone reredos in place of the present unsightly and commonplace oak panelling of some sixty years back. Still however the pews and galleries disfigure the nave, and the tower-arch is still blocked up.

S. Michael, Hazelbeech, Northamptonshire.—The church consists of a nave and clerestoried aisles of three bays, and a western tower. The arcades, which are well proportioned, being of Early Middle-Pointed, the clerestory is late, and the roof Third-Pointed. The windows throughout the church are mostly Perpendicular insertions. The tower has richly-crocketed angle-turrets, and a low pyramidal capping is to be introduced. The chancel was rebuilt about fourteen years ago. The walls and the north arcade are so much out of repair as to require rebuilding, all the old masonry being used. New oak roofs and new oak seating are also introduced, the present old seats being preserved. The rich Jacobean pulpit has been refitted on a stone base, new rails having been felicitously introduced, and will be retained. An iron grille of good seventeenth century work remains, separating the nave from the chancel. The architect employed is Mr. Slater.

S. Mary, Finsdon, Northamptonshire.—This large cruciform church is composed of a nave and aisles of four bays, groined south porch, transepts, western tower, and spire. The style is fine First-Pointed, with Middle-Pointed insertions, and Perpendicular alterations. The church is internally remarkable for a stone chancel-screen, now somewhat mutilated, and a pierced stone arch of double curvature, concave on the upper part, thrown across the nave to the west of the lantern for constructional safety. The restoration of this church has devolved on Mr. Slater. The richly carved seats of the fifteenth century are to be made good, and the chancel is to be seated stallwise with returns, the prayer-desk being in the nave southward, with the pulpit against

the north chancel-pier. The lettern, of brass, is by Mr. Potter. The chancel was, it may be noted, formerly groined. A reredos of alabaster is about to be erected in the chancel, having a carving of the Nativity in the centre panel. Externally the church exhibits a pleasing contrast of colour from the two varieties of stone employed. Those who desire a fuller description of this important church will find it in the "Churches of Northamptonshire."

S. —, Elm, Cambridgeshire.—This large and fine church is in process of partial restoration by Mr. S. S. Teulon. Only the eastern portion of the nave and its aisles is required for the population. Under these circumstances we regret the "free" benches—ominous word—marked in the plan as facing north and south at the east ends of the aisles. A prayer-desk is placed, most needlessly, adjoining the south pier of the chancel-arch, but in the nave. A new north porch is added, and the south aisle is rebuilt: and the angle-turrets of the fine First-Pointed tower receive pyramidal caps. The nave roof, a hammer-beam one, with two collars, the former being embattled, is restored with open tracery between the collars, which we do not greatly admire.

S. Michael, Upper Sapey, Herefordshire, has been placed by Sir Thomas Winnington, Bart, in the hands of Mr. W. J. Hopkins, of Worcester, for restoration. The old church, miserably decayed through damp, consists of a chancel and nave of Romanesque date, with First-Pointed insertions, to which a modern bell-cote and porch have been added. Mr. Hopkins preserves ancient features as far as practicable, and proposes to add a new south porch and small rubble tower, the belfry stage of which breaks out into timber and carries a shingled broach spire. The old Norman chancel arch is transferred to the tower. There is no indication of an east window having ever existed. A Middle-Pointed one of three lights is now provided. The chancel correctly arranged in itself is somewhat short in proportion to the nave. A low wooden screen is thrown across the arch, and the prayers said from the westernmost stall on either side. The present Jacobean pulpit, mounted on a new stone base, resumes its old position. On the whole this is a simple and judicious restoration at a comparatively small outlay.

S. John, Narraghmore, Kildare.—Mr. Withers has undertaken the remodelling of the exterior of the nave of this frightful modern church. The chancel has been already rebuilt in a fair First-Pointed style. The material is granite, which affects the nature of the detail throughout. The addition of a south porch, buttresses, and a western bell-cote supported on a flying buttress, and the insertion of good plate-tracery windows in the walls, are all very effectively arranged. And the internal arrangements are very good; a reading-desk, outside the chancel-arch, being placed on a kind of solea, which really forms a westward extension of the chancel.

S. Cynllo, Llangedmore, Cardiganshire.—This miserable barnlike structure, rebuilt about thirty years ago on the old foundations, by the aid of a grant from the Church Building Society, is about to be transformed to a more decent appearance by Mr. Withers. The present structure has a nave and chancel, the latter quite as long as the former;

with hideous turrets between the two, and on the west gable. That such a pewed interior could ever have passed the ordeal of the Church Building Society is amazing. The process adopted by Mr. Withers is ingenious and satisfactory. He guts the whole church, replaces all the windows and doors with good Pointed insertions, adds buttresses, adds copings, crosses to the gables, repaves the interior, with new seats, &c., and a little colour at the east end. A new vestry is added to the north side of the chancel. The chancel receives stalls and sub-sellæ: a reading-desk is ingeniously fitted in under the chancel-arch, the level of the chancel being extended westward. Under very difficult circumstances we think this restoration very cleverly managed. The absurd turrets are temporarily retained to please the parishioners.

S. Helen, Kirmington, Lincolnshire.—In this church, which formerly had aisles, (the arcades on each side—of excellent Middle-Pointed detail—remaining embedded in modern walling), Mr. S. S. Teulon reproduces the north aisle, with the addition of an organ chamber and sacristy. It is a pity that the south aisle was not also thrown out again. The new organ-chamber is treated like a quasi-transept.

S. Bartholomew, Newington Bagpath, Gloucestershire.—Mr. S. S. Teulon rebuilt some time since the chancel of this church. He now rebuilds the nave and tower. The style is a bold Middle-Pointed. The nave has aisles, which are all under one large roof of broad span, with a large dormer window, as a clerestory, on each side. The tower is a low square massy one with a dwarf pyramidal capping. We should wish it another stage. The tower internally is seated for children—an arrangement which we seldom much approve of.

Graffham, Sussex.—Mr. Street has designed a very good lychgate for this church. It follows the old simple timber type, and has a tiled roof, with a moulded stone crest, and a metal cross on the gable. The gates are well moulded.

STAINED GLASS.

We have seen a sketch for the three-light east window of Newington Bagpath church, Gloucestershire, by Mr. Wilmshurst. In the middle light there is the Resurrection—rather weakly and academically designed. In the dexter light there is the Temptation—a subject rather painfully treated, the devil being represented with wings, horns, and cloven feet. In the other light there is the Agony; and in a large sexfoil in the head there is a group of the three women and the angel at the Sepulchre. Here, too, the drawing lacks severity.

NOTICES AND ANSWERS TO CORRESPONDENTS.

THE organ in King's College chapel, Cambridge, has been taken down, in order to be rebuilt on an enlarged and improved plan by Messrs. Hill. The instrument had been built by Avery early in the

present century, and had since undergone some slight alterations. It consisted, like most English cathedral organs, of a Great and Choir Manual, each extending from G G to f³, and a Swell of only three octaves, to which had been added a remarkable patchwork of pedal pipes. The compass of each Manual is now to be from C C to g³, that of the Pedal from C C C to tenor f, and the number of stops will be increased to about forty, six or seven of which will be on the Pedal, one of them a 32 ft. Open Diapason. Almost all the existing stops are to be incorporated in the new organ. We hope to give a particular description when the work is finished, which will not be till about Christmas; though it is intended that part of the organ shall be ready for use in October. The present case, which dates from 1607, is to be retained, being enlarged in a manner that will not alter its appearance as seen from east or west. This rebuilding of the organ will be the second great improvement which the Provost and Fellows of King's College have made in the choral service of their chapel; the first being the substitution of a musical for an undefinable polytonic recitation by the priest of the versicles and prayers in the daily service. We hope that a third improvement will be effected before long, namely, a thorough reformation with respect to the music in use.

It is worth mentioning that an account-book preserved in the college has been found to contain all the details of expenditure in building the organ of 1607. We hope to be able to print this very curious document in our next number.

We propose in our next number to review several of the most prominent churches in and about London which have been recently erected. We shall also give, illustrated by a plan, (due to the courtesy of M. Alberdingk Thijm,) a description of a church for Holland of more than average merit, which M. Cuypers is erecting at Alckmaar, in the province of North Holland.

An account of the new organ of All Saints', Margaret Street, and notices of the Norwegian Government's splendid volume on Trondjhem Cathedral, and of the interesting publication, by the Surtees Society, of the Fabric Rolls of York Minster, are unavoidably postponed.

We postpone also to our next number a correspondent's letter on the western towers of Llandaff cathedral.

The Guild of S. Alban's have published a Burial Report of the Brotherhood of S. Barnabas. This practical effort deserves warm support and encouragement.

We are also glad to announce the formation of a London Committee which promises a vigorous assault on the Pew System.

Received:—Mr. Davies.—M. N.—An Ecclesiologist.

Erratum: In our last number, in a notice of Mr. Truefitt's restoration of Little Shelsley church, Worcestershire, *east* was printed for *west*, as the situation of the fireplace.

THE ECCLESIOLOGIST.

“Surge igitur et fac: et erit Dominus tecum.”

No. CXXXIV.—OCTOBER, 1859.

(NEW SERIES, NO. XCVIII.)

SEQUENTLÆ INEDITÆ.—No. XX.

IN the Public Library at Amiens is a most valuable *noted* Sequentiary, written on thick paper in small quarto, and containing 217 (= 434) pages. The epigraph at the end is “Gulielmus Lovel: orate pro eo: 1572.” He was a member of the Oratory at Amiens. I know no MS. which would be better worth reprinting than this. Besides a collection of the best and commonest sequences, there are a large number which I believe to have been Lovel’s own. They are clearly very late,—plainly by the same writer,—made, in every instance, with the greatest exactness, *super* some well-known melody (an exactness to which mediæval writers did not tie themselves down),—and I have never seen any one of them elsewhere. Some of them are very beautiful: I shall give eight as specimens. For one or two of these I could almost claim a place in the very first class of sequences: none of them appear to rank lower than the second.

XCII. IN NATIVITATE D. N. J. C.

In Natali Salvatoris
Angelorum nostra choris
Succinat conditio:
Armonia diversorum
Sic in unum redactorum
Dulcis est connectio.

Felix dies hodiernus,
In quo Patri co-æternus
Nascitur ex Virgine:
Felix dies, et jucundus;
Illustrari gaudet mundus
Veri Solis lumine.

Ne periret homo reus
Redemptorem misit Deus
Suum Unigenitum;

Visitavit quos amavit;
Nosque vitæ revocavit
Gratia, non meritum.

Infinitus et immensus,
Quem non capit ullus sensus,
Nec locorum spatia,
Ex eterno temporalis,
Ex immenso fit localis,
Ut restauret omnia.

Non peccatum, sed peccati
Formam sumens, vetustati
Novæ se contemperat:
Immortalis se mortali,
Spiritalis corporali,
Natura confederat.

Sic concurrunt in personæ
Singularis unione
Verbum, caro, spiritus,
Et ætura non missetur,
Nec persona geminetur,
Sed sit una penitus.

Tantæ rei Sacramentum
Latet hostem fraudulentum;
Fallitur malitia :

Cæcus Hostis non præcagit
Quod sub mole carnis agit
Dei Sapientia.

Jesu noster salutaris,
Qui prudenter operaris
Salutis mysterium,
His qui colunt hunc natalem
Da salutem temporalem,
Da perenne gaudium !

XCIII. IN FESTO EPIPHANIE.

(From the same book.)

Magnum nobis gaudium,
Virgo, contulisti,
Cum Dei Archangelo,
Sancta, credidisti
Quod deberes fieri
Mater Jesu Christi;
De facto non dubitans
Modum inquisisti.

Puerum sanctissimum,
Sancta, genuisti;
Et pastores gaudii
Testes habuisti :
Filium dulcissimum,
Sancta, emisisti;
Et erranti populo
Lancem edidisti.

O Maria, gratulari
Stella monet, quam morari
Vides super Filio :
Gibis à Mægis adorari
Ipsam cernis, et donari
Munere tam vario.

Stella notat unitatem,
Myrrha, carnis veritatem,
Et thus est oratio :
Aurum monstrat Deitatem,
Tresque Reges Trinitatem
In tanto negotio.

O Maria, stella mundi,
A peccato sumus mundi
Per te, clemens et pia :
Et virtutibus fecundi
Lacti tecum et jucundi,
Nostra salus ac via.

Domina dulcissima,
Mater orphanorum,
Te collaudat curia
Omnium Thronorum :
Tu es enim per
Regina colorum :
Post hanc vitam nos jange
Choris Angelorum.

XCIV. IN FESTO CIRCUMCISIONIS.

(From the same book.)

Apparuit hodie
Mira virtus gratiæ,
Quæ Deum circumcidiit :
Nomen ei cælicum,
Nomen et sabbaticum,
Quod est Jesus, indicit.

Nomen, salus homini,
Nomen, quod os Domini
Ab eterno nominat,
Dudum Matri numinis
Hoc, et Sponso Virginis
Angelus denunciat.

Tu æquam vim Zabuli,
Tu peccatum sæculi,
Nomen sacrum, superas :
Jesu, nostram pretium,
Jesu, spes mœrentium
Mentes sanas miserat.

Quod deest in homine
Supple tuo Nominis
Quod est salutiferum ;
Tua Circumcisio
Cordis sit præcisio,
Efficax cauterium.

Sanguis fasces sordides
Lavet, rigat aridas,
Mortis det solatium :

Anni nunc¹ initia
Beno pro exordio
Da te, Jezu, propitium. Amen.

XCV. IN NOBEM FESTO.

(From the same book.)

In excelsis canitur
Nato Regi gloria;
Per quem terræ redditur
Et cælo cœntia :
Jure dies colitur
Christi natalitia :
Quo nascente nascitur
Novæ Legis gratia.

Mediator nobis datus
In salutis pretium,
Non naturæ, sed reatus
Effugit consortium :
Non amittit claritatem
Stella fundens radiump ;
Nec Maria castitatem
Pariendo Fîlium.

Quid de monte lapis cæsus
Sine manu, nisi Jesus
Qui de regum lineâ,
Sine carnis opere
De carne puerperæ
Processit virginæ ?

Solitudo gaudet,
Et desertum floreat, —
Virga Jesse floruit :
Radix virgam, virga florem,
Virgo proferit Salvatorem,
Sicut Lex præcinit.

Radix David typum gessit,
Virga, Matris quæ processit
Ex regali semine :
Flos est Puer nobis natus,
Jure flori comparatus
Præ mirâ dulcedine.

In præsepi reclinatur
Cujus ortus celebratur
Cœlesti præconio :
Cœli cives jubulant,
Dum pastores vigilant
Sub noctis silentio.

Cuncta laudes intonant
Super partum Virginis ;
Lex et Psalmi consonant
Prophetarum pagina.

Angelorum et Pastorum
Stellæ simul et Magorum
Concordant indicia :
Reges currunt Orientis
Ad præsepe yagientis,
Gentium primordia.

Jesu, Puer immortalis,
Ex eterne temporis,
Nos ab hujus vitæ malis
Tu potenter erue ;
Tu post vitam hanc mortalem,
Sive mortem hanc vitalem,
Vitam nobis immortalem
Clementer restituë, Amen.

XCVI. IN FESTO ASCENSIONIS.

(From the same book.)

Sanctum corda subleventur,
Et triumphum personemus
Salvatoris bodie :
Quem cœlestis hierarchia
Dulci laudet harmoniâ,
Titulo victoriæ.

Nam infernus spoliatur,
Paradisus reseratur
Crucis cum victoriâ :

Libertati captus datur ;
Orbis terræ gratulatur ;
Gaudit cœli curia.

Victor surgit, animatur ;
Planctus Matris committatur ;
Congresgant omnia :
Regi præda copulatur ;
Scandit cœlos ; exaltatur
In paternâ gloriâ.

¹ This computation of time shows the extremely late epoch at which the sequence was written. It is followed by one in the same metre for the Epiphany, which commences, Cœli multifariam.

O qui cantus Angelorum,
 Quæ sunt festa supernarum
 In cæli palatio !
 Quo Regina, "cæli porta,
 Per quam mundo lux est orta,"
 Cernitur cum Filio.

Pie Jesu, forma mores ;
 Pelle peates et languores ;
 Nos videre cæli flores
 Da post hæc exilia :
 Dulcis Jesu, supplicamus
 Ut te læti videamus,
 Cum Mariâ gaudeamus
 Et Sanctis in Patriâ. Amen.

XCVII. IN FESTO TRANSFIGURATIONIS.

(From the same book.)

Lætabundi jubilemus,
 Et devote celebremus
 Hæc sacra solemnia :
 Ad honorem summi Dei
 Hujus laudes nunc diei
 Personet Ecclesia.

In hac Christus die festâ
 Suse dedit manifesta
 Gloriæ indicia ;
 Ut hoc possit enarrari,
 Hic nos suo salutari
 Repleat et gratiâ !

Christus ergo, Deus fortis,
 Vitæ dator, Victor mortis,
 Verus Sol Justitiæ,
 Quam assumpsit carnem de Virgine,
 Transformatus in Tabor culmine,
 Glorificat hodie.

O quam felix sors honorum !
 Talis enim beatorum
 Erit Resurrectio :
 Sicut fulget sol plenus luminis,
 Fulsit vultus Dei et hominis,
 Teste Evangelio.

Candor quoque sacræ vestis
 Deitatis fuit testis,
 Et futuræ gloriæ :
 Mirus honor et sublimis !
 Mira, Deus, tuse nimis
 Virtus est potentiæ !

Cumque Christus, Virtus Dei,
 Petro, natis Zebedæi
 Majestatis gloriam
 Demonstravit manifeste,
 Ecce vident, Lucâ teste,
 Möysen et Heliam.

Hoc habemus ex Mattheo,
 Quod loquentes erant Deo
 Dei Patris Filio :

Vere sanctum, vere dignum,
 Loqui Deo, et benignum ;
 Plenum omni gaudio !

Hujus magna laus diei
 Quæ sacratur voce Dei
 Honor est eximius :
 Nubes illos obumbravit,—
 Et Vox Patris proclamavit,—
 'Hic est meus Filius.'

Hujus vocem exaudite ;
 Habet enim verbum vitæ
 Verbo potens omnia :
 Hic est Christus, Rex cunctorum,
 Mundi Salus, Lux Sanctorum,
 Lux illustrans omnia.

Hic est Verbum Patris—Verbum
 Per quem perdit jus acerbum
 Quod in nobis habuit
 Hostis nequam, Serpens dirus,
 Qui, fundendo suum virus,
 Evæ nobis nocuit.

Moriendo nos sanavit
 Qui surgendo reparavit
 Vitam Christus, et damnavit
 Mortis magisterium :
 Hic est Christus, Pax eterna,
 Ima jungens et superna,
 Cui de cælo vox Paterna
 Confert testimonium.

Cujus sono sunt turbati
 Patres illi tres præfati,
 Et in terrâ sunt prostrati
 Quando vox emittitur :
 Surgunt tandem, innuente
 Sibi Christo, sed intentè
 Circumspectant, cum repente
 Jesus solus cernitur.

Volens Christus hoc celari,
Non permittit enarrari,
Donec vitæ Reparator,
Hostis vitæ Triumphator,
Morte victâ surget;
In hac die laude dignâ,
Quâ tot sancta fiunt signa,

Christus, Splendor Dei Patris,
Prece Sanctæ suæ Matris
Nos à morte liberet.
Tibi, Pater, tibi, Nate,
Tibi, Sancte Spiritus,
Sit cum summâ maiestate
Laus et honor debitas. Amen.

THE ORGAN AT ALL SAINTS', MARGARET STREET.

A SHORT account of this splendid instrument may not be uninteresting to many of our readers.

In a church where no cost has been spared to secure the best of everything attainable for the construction, ornamentation, and ritual propriety of the building, it was to be expected that no parsimony would be allowed to stint the musical provision for the due performance of the Divine Service with an accompanying instrument in keeping with the elaborate expenditure of skill in the other arts. The art of the organ-builder would not be expected to be less called into play than that of the architect, the painter, and the cunning workman in brass and iron, alabaster and marble. Accordingly the organ was planned and arranged at an early period of the building, although the same want of funds which for so long a time delayed the completion of the church prevented the actual order being given for its erection till last year. The Rev. Thomas Helmore, Honorary Precentor of the Ecclesiological Motett Choir, was requested to undertake the oversight of the work; and the well-known firm of Hill and Son, 261, Euston Road, were employed by him to build the instrument in the most complete and finished manner, with every suitable appliance of the present state of the art, and on as grand a scale as the space allowed by the architectural arrangements would allow.

The main object of the plan of the organ now to be described has been the attainment of the greatest possible variety and beauty of tone, together with sufficient depth and power fully to sustain (without overpowering it) the entire chorus of choir and congregation which may at any time, under the most favourable circumstances, be expected to unite their voices in the psalms and hymns and spiritual songs of the Church, while at the same time the antiphonal character of the singing might be aided and brought out, with more than ordinary prominence, by the unusual advantage of a local arrangement, and a consequent effect, equally antiphonal in the organ itself.

There are accordingly three organs combined in one massive pile of pipes and supporting woodwork on each side of the chancel, i. e., in the north and south chapels formed by the ends of the aisles, which are raised two or three steps above the level of the floor of the nave, and screened off (as most of our readers are aware) from the chancel, by arches filled with open tracery above and light metal work below. It will be remembered that there is a small east window in each of

these, and the front of the organ on each side was forced to be kept back so as to leave the tracery and jambs of these in view; and it is in some measure to be regretted that greater depth from the walls could not have been secured, as the stops are crowded inconveniently for purposes of tuning.

The manuals or finger-boards are four in number, and are placed so as to give the usual arrangement of *Swell* at the top, *Great* in the next below, and *Choir* in the third row; to which is added a second *Choir* organ below. The various organs played by these four sets of keys are placed as follows:—On the south side, the *Swell* and the *South Choir*; the manuals of these being respectively the highest and the lowest of the four finger-boards. On the north side is the *Great* organ, together with the *North Choir*. There are two sets of pedal pipes, one on each side of the church, of 16 feet scale; that on the north being of wood, and the south metal. These are played by two octaves and a half of German pedals. The organist sits on the north side, with his face towards the south, the action of the north organs being reversed. The mechanical difficulties of uniting into one instrument the two collections of pipes separated by the entire breadth of the church, a distance of about 60 feet, have been overcome by the builders with even more than their wonted skill.

"The unprecedented distance of the organs on the south from those of the north side necessitated a great amount of horizontal friction and inertia. This was, however, overcome by the use of a plan of suspending the trackers, and the use of the pneumatic lever, so that the south organs, though played on the north side of the chancel, at a distance requiring 80 ft. of vertical and horizontal action to a note, answer as promptly to the touch of the organist as that of the organs immediately behind him."¹

The communication between the opposite sides is below the floor of the chancel, where the vaulted foundations of the building, with their arches and massive piers, afford ample room for the trackers (or wooden lines, by which the keys of the instrument open the pallets, and thus admit the wind to the pipes,) for the wind-trunks, and for the draw-stop action, connecting the south organ with the various parts of the instrument on the north.

The bellows are placed on each side immediately above the floor of the chapels; the feeders, which are worked by two handles, and require two blowers, are on the south side only. These, as well as the system of pneumatic bellows, conveyancing pipes, and the rest of the machinery not in the vaults, are hidden from view by massive oak casing, simply carved in harmony with the church from Mr. Butterfield's designs, and reaching six or seven feet from the floor, as high as the impost upon which the great pedal pipes and the rest of the speaking parts of the organ are supported.

The estimated cost of the whole was £1250, of which £60 was allowed for the cases and carving,² leaving the actual cost of the

¹ See the *Builder* of July 2, 1859.

² The actual cost of these is £120; so that, including the wood-work, the total cost of the organ has been £1310.

Instrument itself \$1190. The number of stops on the opposite sides of the church are equal, each on the north being in general answered by a corresponding stop on the south, but of different character of tone and scale. The scale of the instrument is from C C C to *f* in alt.; and all the stops are entire,—i.e., sound to each of the fifty-four keys of the manuals, which all extend from C C to *f* in alt. There are five stops in each of the choir organs, nine for the great organ, nine for the swell, and two for the pedal. There are also five couplers, and five composition pedals, one swell pedal, one for the separate swell of the Vox humana stop, and one for the tremulant. The number of pipes is 1722; and upwards of two miles of tracker are used in the action of the south organ. The front pipes are of spotted metal,—i.e., a mixture of equal portions of tin and lead. There is also a fair proportion of tin in all the metal pipes.

The whole of the workmanship is of a very superior kind, and the parts of the instrument bear proof of an honest and zealous endeavour on the part of the builders to make the instrument worthy of the church in which it stands, and of the service to which it is dedicated.

The following is a list of the stops:—

NORTH.

Third Manual (Great Organ.)

- | | |
|--|-------------|
| 1 Bourdon and Double
Diapason | 16 ft. tone |
| 2 Open Diapason | 8 ft. |
| 3 Stopped Diapason | 8 ft. tone |
| 4 Octave | 4 ft. |
| 5 Twelfth | 3 ft. |
| 6 Fifteenth | 2 ft. |
| 7 Full Mixture, 3 ranks | |
| 8 Wald Flute | 4 ft. |
| 9 Posanne | 8 ft. |

Second Manual (North Choir.)

- | | |
|-------------------------|------------|
| 1 Cone Gamba | 8 ft. |
| 2 Stopped Diapason | 8 ft. tone |
| 3 Octave | 4 ft. |
| 4 Nason Flute | 4 ft. |
| 5 Vox Humana | 8 ft. |

Pedal C C C to F.

- | | |
|-----------------------|--------|
| 1 Sub Bass Wood | 16 ft. |
|-----------------------|--------|

SOUTH.

Fourth Manual (Swell Organ.)

- | | |
|-------------------------|-------------|
| 1 Bourdon | 16 ft. tone |
| 2 Open Diapason | 8 ft. |
| 3 Stopped Diapason | 8 ft. tone |
| 4 Octave | 4 ft. |
| 5 Twelfth | 3 ft. |
| 6 Fifteenth | 2 ft. |
| 7 Mixture, 2 ranks | |
| 8 Cornopean | 8 ft. |
| 9 Oboe | 8 ft. |

First Manual (South Choir.)

- | | |
|-------------------------|------------|
| 1 Dulciana | 8 ft. |
| 2 Stopped Diapason | 8 ft. tone |
| 3 Octave | 4 ft. |
| 4 Suabe Flute | 4 ft. |
| 5 Cornorne | 8 ft. |

Pedal C C C to F.

- | | |
|-------------------------|--------|
| 1 Open Diapason Metal.. | 16 ft. |
|-------------------------|--------|

Couplers.

- 1 North to South Choir.
- 2 Swell to Great.
- 3 Great to Pedal.
- 4 Swell to Pedal.
- 5 North Choir to Pedal.
- 6 South Choir to Pedal.

Five Composition Pedals.

- Two for the Swell.
Three for the Great Organ.

The pipes of the Posaune (or Trumpet) stop project horizontally from the front of the north organ in a sort of fan-like arrangement, the larger pipes being at the outer sides, and the smaller in the middle.

The *Vox humana*, though extending (as will be seen by the register of its scale) to the lowest note on the manuals, is placed as a double, beginning at C, the octave above the lowest note on the key-boards. This arrangement is considered by the best authorities more convenient, as enabling the player, in using this Solo stop, to accompany on the other manuals with greater ease and comfort.

We have only to add, that competent judges have pronounced a most favourable opinion of this instrument; some not hesitating to pronounce it one of the most perfect church organs in this country. Although by no means so large an instrument as many which might be mentioned, it has a variety of effect and a volume of most exquisite tone which are adequate to the comparatively small church in which it is placed. Each system of organs on the north and the south has its own "individuality of tone, and when both are combined, the effect in the nave is that of perfect unity; so that it is not possible for an auditor to detect any disruption of the volume of sound."

ECCLESIASTICAL VESTMENTS, BOOKS, AND FURNITURE, IN THE COLLEGIATE CHURCH OF KING'S COLLEGE, CAMBRIDGE, IN THE FIFTEENTH CENTURY.

By the REV. GEORGE WILLIAMS, B.D., Senior Fellow.

No. I.

"WHAT can a man do that cometh after the king?"—is old Fuller's plea in excuse for the fewness of the benefactors, and the smallness of benefactions to King Henry VI.'s truly royal foundation at Cambridge: which he thinks was caused "partly from the completeness thereof at its first erection: partly from men's modesty, that their meanness might not mingle itself with princely magnificence."

This and the following papers will show that, as regards the celebration of the Divine Worship in the Collegiate Church, the appointments were designed on a scale commensurate with the grandeur of the building, and that the architect's disdain of the "lore of nicely calculated less or more," was equally shared by all who were engaged in this great undertaking.

I purpose to give extracts from some original inventories still existing among our muniments; the earliest almost coeval with the foundation, the latest of the reign of Philip and Mary, which will show how exceedingly rich our Collegiate Church was in all that appertained to the Divine Service.

There are certain circumstances connected with the vestments, books, and ornaments, which invest their history with more than common interest; and I have lately, through the kindness of Mr. T. Duffus

Hardy of the Record Office, come into possession of a curious document, which may enable us to trace some of them to their original owners.

The first document here published, is a petition of the Provosts and Fellows of the two Colleges Royal of Eton and Cambridge, addressed to their Founder, praying him to sanction certain measures for furnishing the Colleges, not only with books for the Divine Service, but also with vestments and ornaments. Among other stringent measures for the accomplishment of this purpose, they request in particular, that they may have the preoption "of all maner bokes, ornementes, and other necessities, as now late were perteynyng to the Duke of Gloucestre."

The following is the petition, now in the volume of autographs in the Record Office:—

FROM THE "ROYAL LETTERS" LATELY IN THE TOWER.

Memorandum quod ista billa liberata fuit Cancellario
Angliæ apud Westmonasterium xxj. die Marcij Anno
H. vj^{to} xxv^{to} exequenda.

R. H.

Unto the kinge our Sovereigne Lorde.

Besechith mekely zoure humble and trewe Orators The Provostes and Felowes of youre Two Colages Roiall of Eton and Cambrigge That for as moche as thei ben of zour Royall Fundacion nowe late fownded and newe growyng And as yute not so sufficyauntely stored in suche thinges as in verre trouthe of necessete and honeste moste nedes be had as bokes for divine service and . . . for theire lybraries and their Studydes vestymentes and other Onournementes ; Whiche thinges may not be had with owte great and diligente labour be longe processe and right besy Inquisicion. Please it to youre most noble grace to yeve in speciall commaundement and charge to maister Richard Chestre oon of youre chapellaynes that he take to hym suche men as shall be seen to hym expedient and profitable and in especiall John Pye youre Stacioner of London and other suche as ben connyng and have undirstonding in suche matiers charging hem and everich of hem to be assistant and helping hym with alle here diligence atte alle suche tymes as then shalle be required be the seid maister Richard for to laboure effectually inquire and diligently inserche in all place that ben under youre obeysaunse to gete knowleche where suche Bokes Onourmentes and other necessities for your seid Colages may be founden to selle Grauntyng unto the forsaid maister Richard youre full noble lettres patentz to be made in due fourme undir zoure grete Seall for to make suche Bokes and ornementes where ever thei be founden to selle and make theym to be lawfully and reasonably be praysed be men of gode conscience And that doon It be lefull to hym to bye take and receive alle suche goods afore any other man For the expedicion and profite of youre seid Colages Satisfying to the owners of suche godes suche pris as they may reasonably accorde and agree Soo that he may have the ferste choise of alle suche goodes afore any other man and in especiall of all maner Bokes ornementes and other necessities as nowe late were perteynyng to the Duke of Gloucestre And of your habundaunt grace like it you to charge streitely the seid maister Richard that he doo alle his diligence and cease not But alwey contynewe his laboure unto suche tyme that zoure seid colages be sufficiently stuffd of suche bokes and necessities as is afore reheraid Taking the forseid maister Richard his services and theym that bene assistaunt and helpars to hym in this occupacion unto

zoure graciouse proteccion during the tyme of his labour for your seid colages
And we shall ever pray God for you.

To oure Chaunceller of Ingland.

It would appear from this, that the Protector Humphrey, the uncle of King Henry VI., had been a diligent collector, not only of books, as is well known, but also of ecclesiastical furniture and vestments; and this theory is confirmed by the fact that "this Mæcenas of his age" had established in imitation, as it would seem, of the royal wardrobe, and in its immediate neighbourhood, a private wardrobe of his own, which probably served as the library and museum of his valuable collection of ecclesiological treasures. A point of so much antiquarian interest will excuse a digression for its fuller investigation.

The date of the above-cited joint petition of the two Colleges is not given, but the endorsement fixes it to some short time before the 20th of March, A.D. 1447. Before this, however, the spoils of the good Duke had been disposed of, in part, immediately after his death, and the King's College, at Cambridge, had obtained a share of them. The dates assigned to his murder fluctuate between February 23 and 24, 1447, during the session of the Parliament of Bury S. Edmund's (25 Henry VI.); but this event must have taken place at least a day or two before the 23rd, as there are letters patent by the king, of that very date, granting to the Provost and scholars "*omnia illa hospitium, mansiones, domos, edificia, terras et tenementa, cum gardenis, et omnibus suis pertinentiis, que Humfridus dux Gloucestrie defunctus habuit et tenuit in parochia Sancti Andree in Warda de Baynardescastell in civitate nostra Londonii,*" &c.; and this grant, with others, was confirmed by Act of the same Parliament at Bury,¹ and a royal letter was forthwith addressed to the Sheriffs of London, commanding them to give effect to the grant. I transcribe a copy preserved in our muniments.

"By the King.

"Trusty and welbeloved we grete you wel and for asmoch as we have yeven and graunted unto oure College Royal of oure Lady and Saint Nicholas withine oure Universitie of Cambrigge the place called the Duc of Gloucestres Wardrobe withine the Worde of Baynardescastel de London We wol and preye you that unto the Provost of the same oure College or to such as in his name shall come to take possession of the same, ye wol at the reverence of us and contemplacion of this oure writing shewe your good wil and assistance in caas eny persons wold attempte ageinst oure sayd graunt which we can not be thinke that eny man wold do.

"Yeven at Bury the xxvth day of Fevrier

"To the Shirefs of oure Cite of London."

This wardrobe of Duke Humphrey must not be confounded with the royal wardrobe in the same ward, from which the parish and church derived the name of S. Andrew's by the Wardrobe, which they still retain, having been long since united with S. Anne's, Blackfriars. That royal wardrobe occupied a plot of ground immediately contiguous

¹ Rot. Parl. Vol. v. p. 132, where the letters patent are recited.

to S. Andrew's church on the north, while the Duke's wardrobe was on the river not far from Baynard's Castle.

This site, now one of the most valuable properties of the college, still stands in the college books as "*Gardrobe Duke Humphrey.*" Part of the site was formerly used as a lodging for the Provost of King's, during his visits to London, or on his way to and from the Eton election. This tenement is styled in our books "*Gardrobe College House,*" and a small annual payment is made to the Provost by way of compensation for his interest in this property, under the head "*loco Gardrobe.*"

Strangely enough, it had served a like purpose upwards of a century before; as deeds preserved in our archives enable me to identify it with a tenement described in the Inquisition of the property of the alien priories, A.D. 1324, as a certain hospice belonging to the prior of Ogbourn, "*in Warda de Baynardes castell, ubi facit moram cum fuerit in civitate predicta.*" This property, which had once belonged to one Roger le Taylur, Purchaser of the Wardrobe to King Henry I., was afterwards bequeathed by John Mansel to his niece Amabilia de Ripun, who granted it to Thomas de la Leye and William his brother, in A.D. 1267, and subsequently released all her right and claim in it to the Abbot of Bec Hellwyn, or Bekherlwyn, in Normandy, in A.D. 1286. In these deeds it is described as "*totum illum tenementum cum domibus superedificatis, Cayo, (Quay) et omnibus aliis suis pertinenciis.*"¹ The alien priory of Ogbourn, Wilts, was a dependency of Bec, and this accounts for the occupation of the tenement by the Prior of Ogbourn in 1324; and it is a curious fact that, while the valuable manors and hereditaments of Ogbourn Priory,—which, having been granted to John, afterwards Duke of Bedford, in A.D. 1413, on the suppression of the alien priories by Henry V., had reverted to the crown on the death of the Duke in 1435,—were granted by the founder to the college as part of its original endowment, this London messuage came to it, not as part of the Ogbourn estates, but through an independent channel, having been alienated from the priory in the interim. The following outline of its history will serve to correct several errors of Stowe, and may prove otherwise historically interesting:—

In 1276 the Dominicans, who came to London in 1221, and first settled in Holborn, received from Robert Kilwardby, Archbishop of Canterbury, formerly for eleven years provincial of the Order, in England, and afterwards Cardinal, two lanes contiguous to his place of Baynard's Castle, and the tower of Montfichet, granted by the Mayor and Barons of London for the enlargement of his place aforesaid, which now became the property of the Dominicans² within the precinct of Blackfriars, on which they have indelibly stamped their name. Baynard's Castle had been originally built by a follower of the Conqueror, *eponymus* of the fortress, and had passed to the family of Fitzwaters in 1198, of whom apparently the Archbishop purchased it.

¹ College Archives.

² Compare *Liber Albus*, p. 127, with Rot. Chart. 7 Edw. I. n. 36, & 9 Edw. I. n. 86, and 11 Ric. II. n. 24.

In 1352 Peter de Sancto Stephano, then Prior of Ogbourn, general and special proctor of the Abbot of Bec, in his name surrendered to the King the messuage called Ogbourn, situated between the mansion of the Dominicans and the Thames, which was forthwith granted to them by the crown, for the purpose of enlarging their premises.¹

Whether this property passed out of the hands of the Dominicans by sale, or exchange, I cannot find, nor does Stowe help me, but according to him Baynard's Castle was rebuilt in 1428 by Duke Humphrey, after it had been destroyed by fire,² and on his attainder it was forfeit to the crown, who retained possession of the castle, but granted the adjoining messuage, called the Wardrobe, to the College, as was above stated; and thus the London hospice of the Prior of Ogbourn once more owned the same landlords as the bulk of the estates of that priory, after it had been divorced from them for nearly a century.

It would however appear, that the pertinences of the wardrobe, granted as above, did not convey the books and ornaments coveted by the two colleges, or the joint petition above recited would have been unnecessary. I must therefore advert to certain arrangements made for the disposition of the Duke's personal property, just a month after the real estate had been granted by the founder to King's College. A commission issued by the king, dated Canterbury, 24th of March, 1447,³ sets forth that the Archbishop of Canterbury had committed to the king the administration and disposition of the goods and chattels which formerly belonged to Humphrey, late Duke of Gloucester, who died intestate, and the king deputed certain commissioners to act in his behalf, without rendering any account. The commissioners were Sir James Fernys, Lord Say, Sir Thomas Stanley, Controller of the Household, Mr. John Somerset, and Mr. Richard Chestre. Now John Somerset had been one of the most active agents of the king in founding his college at Cambridge, which he is said to have been the first to suggest; while Mr. Richard Chestre is the very person mentioned in the joint petition of the two colleges as the founder's chaplain best qualified to act as purveyor for the desired ornaments. Thus their interests in the goods and chattels of the Duke were sufficiently secured by the presence of these two friends in the commission.

I cannot doubt then that some of the costly church furniture, books and vestments, which appear in these inventories, came from the collection of the murdered Duke, and this may aid in the elucidation of the devices and emblems which will be brought under notice in these papers. I shall hereafter trace the jewels still further back.

But in addition to the vestments of Duke Humphrey's wardrobe, transferred to the Collegiate Churches of Eton and King's, we know also of a magnificent suit of white, ordered expressly for the two colleges, by John Langton, sometime Master of Pembroke College, Cambridge (1428—1447) and Chancellor of the University (1436—1443) promoted in 1447 to the See of S. David's, but died a fortnight after

¹ College Archives, compared with Abbrev. Rotul. 26 Edw. III. Ro. 14.

² Survey of London, book i. p. 61. But the Duke was not attained.

³ Rymer's *Fœdera*. Vol. xi. p. 160.

his consecration. He seems to have enjoyed much of the confidence of our royal Founder, and was commissioned by him, as we learn from extant documents, to defray all the building and other expenses, connected with the college. Among other things, the costly vestments of white, which occur first in the following inventory, were ordered by him, as will appear by comparing the description of the articles contained in the inventory, with the items of Robert Coksale's bill, which was furnished to the king after the death of Bishop Langton, amounting to no less a sum than £241. 19s. 3d., an enormous amount according to the value of money in those days, when a Fellow could be well fed for eighteen pence a week, and respectably maintained on a stipend of £4 per annum.

This petition and bill have been before published in the *Archæologia* (Vol. xvi. pp. 6—8), but as this work is not generally accessible, and no account of the vestments of the Collegiate Church would be complete without it, I shall here reprint it from a transcript of the original, for which also I am indebted to the courtesy and kindness of Mr. T. Dufus Hardy. This is also in the volume of autographs.

FROM THE "ROYAL LETTERS" LATELY IN THE TOWER.

Memorandum quod ista peticio xxj die Augusti liberata
fuit Cancellario Angliæ ad exequendum.
To the kyng our Soverayn Lord.

R. H.

Besecheth mekely youre humble Oratoure Robert Coksale vestiment maker of youre Cite of London. That where as maister John Langton late Bisshop of Saint David did your seid Oratoure to make certayn vestimentes of white damaak of diverser sortes rychely embrowdered aswell for your Colage Roiale of Our Lady of Eton as for your Colage Royall of our Lady and Saint Nicolas of Cambrygge for the which vestimentes there is due unto your said Oratour cxxlj. li' xix s. iij d. as it appereth more clerly by a scedule of parcelles to this bill annexed, of the which scedule the seid Byshop hadde the double to have shewed it unto your highnesse for the payment of the seid some wherof as yit he in no wise may have no payment. And in case the seid vestimentes shuld been delivered fro your seid Oratour, which as yit been in his keepyng without payment for the same it shuld be to his utter destruccion and undoyng That it myght please you therfor of your most speciall grace to conside these premisses and also how that your seid Oratour is gretely endetted to diverser persones for the grete part of the stof for the seid vestimentes and to graunt unto your seid Oratour for his more suertie by your lettres patentes that he his heirs executours or assignes may have and kepe the seid vestimentes unto the tyme that your seid Oratour his heirs executours or assignes been fully payed content or agreed for the seid vestimentes of the seid some of cxxlj li' xix s. iij.d. without any interrupcion lette or disturbaunce of you or of any of your officers or ministres or elles of any other persone whatsomever. And he shall pray God for you.

The king graunted this bille at Newbury the xix day of
Aoust The yere of his regne xxv, present my lord
Bisshop of Sarum and my lord Say.

Blakeney.

First for the embrovdyng golde ailke and othere stuff of ij copis, chesibill & ij tonykel	} iiij ^{xx} iiij ^u vj s.
For cambrige of white damaske embrowdrid with H. & M. closed to gedyr and clothis with orffrays rich pris	} viij d.
Item the lynyng of the same v. peces and iiij yerdys of bokeram, pris the pece iiij s. Summa,	} xxij s. iiij d.
Item xxij yerdys of rede Tarteryn pris ye yerde ij s. viij d.	} lvij s. viij d.
Item xiiij unces hem lace and fryslace, pris the unce, xviij d. Summa,	} xxj s.
Item v. uncis and j quarter frence pris the unce xviij d. Summa,	} vij s. xj d.
Item iiij fyne aubis, pris the pes vj s. Summa,	} xvij s.
Item for halovvyng of the same,	} xvij d.
Item v yerdys of sirecloth, pris the yerde xij d. Sm ^a	} v s.
Item for makyng of the same sute with ij copis chesibill and ij tonykelis, pris total	} xx s.
Summa, iiij ^{xx} xj li. xij d.	
Item for a sute of white cloth of gold of sipris for Cam- brige with vi copis chesibill and ij tonykelis, with ij auterclothis and the Frontell with stoles Fanuns and parrores and vij peyre parrores for Children viij peces cloth a golde of sipris with Feysaunts and doks pris the pece, v li. iiij s. iiij d. Sm ^a	} xlj li'. vj s. xiiij d.
Item for the orffrays to the same sute j pece and ij yerdys, pris the pece, vi li. Sm ^a	} viij li. x s. vij d. ob.
Item for linyng to the same sute lxvij yerdys bokeram, pris the yerde vij d. Sm ^a	} xxxix s. j d.
Item xxiiij unces and iiij quarter hemlace and Fryslace prys the unce xviij d. Sm ^a	} xxxv s. vij d. ob.
Item vij unces Frence to the Frontell and the tonykelys, pris the unce xviij d. Sm ^a	} x s. vj d.
Item iiij aubis For men pris thepece iiij s. viij d. Sm ^a	} xiiij s.
Item vij aubis for children, pris the pece ij s. viij d. Sm ^a	} xvij s. viij d.
Item xiiij yerdys of sirecloth, pris the yerd xij d. Sm ^a	} xiiij s.
Item for rynges to the auterclothis, pris	} iiij d.
Item for makyng of the same sute with vij copis ches- ibill and ij tonykelis and ij auterclothis and the Fron- tell and childre parrores, pris to	} xl s.
Summa lvij li. viij s. v d.	
Item, for the embrovdyng golde silke and stuffe of ij copis chesibill and ij tonekelys ffor Eton of white damaske like to the sute of Cambrigge with riche orff- rays, prys,	} iiij ^{xx} iiij ^u vj s. viij d.
Item to the lynyng of the same sute v peces & iiij yerdys of rede bokeram, pris the pece iiij s. Sm ^a	} xxij s. iiij d.
Item xxij yerdys of double tarteryn, pris the yerd iiij s. Sm ^a	} iiij li. viij s.
Item xiiij unces hemlace and Fryshelace pris the unce xviij d. Sm ^a	} xxj s.
Item v unces and j quarter Frence, pris the unce xviij d. Sm ^a	} vij s. xj d.
Item iiij fyne aubis pris the pece vj s. Sm ^a ,	} xvij s.
Item v yerdys of Syrecloth, pris the yerd xij d. Sm ^a	} v s.
Item for halvvyng of the same, pris	} xvij d.
Item for makyng of the same sute with ij copis chesibill & ij tonykelys, pris to	} xx s.
Sm ^a iiij ^{xx} xij li. x s. iiij d.	
Summa totalis ccxli li. xix s. iiij d.	

To oure Chancellor of Englonde.

The following is the earliest inventory, unfortunately without date, but ascertained, by internal evidence, to have been written in August, A.D. 1483. The second was taken on the 16th of July, 21st Henry VII., A.D. 1506. The third is dated 16th of July, 21st Henry VIII., [1529] though the "octavi" being written over an erasure, leads me to suspect that this is only a corrected or fair copy of the preceding. The fourth, between 1528 and 1538. The fifth, in 1545. The sixth, August 16, 2nd of Mary (A.D. 1554). These will be noticed in the next paper.

First a seute of white Damasq enbrowded with rotez and rouses in which is xiii coopes wherof ther beth vi orfreyes enbrowded with ymagery and ii orfreyez of ye same vi emperled and vii orfreyes of tissue crimysn i chesible ii tuncyles with orfreyz enbrowded ii auter-clothes i siloure for the high autler of the same. Upon which siloure is enbrowded this word *Dieu et mon droit*. iii aubes iii amytes with paroures stoles & phanons accordyng for the same, iii tuncicles for childre with orphreyz [enbrowded vi aubez, vi amytes for childre with paroures accordyng for the same.] [Scored through.]

Item Autler clothes of white cloth of gold course with fesauntes and dukkes for the ii aide autlers, i coope of white cloth of gold with squyrell and lyons th'orfrey enbrowded with ymagery, and iii pair of curteyns of white tartren.

Item i seute of white damasq richely enbrouded with cloudes, handes, & daises with ii coopes of the same.

Item i seute of white cloth of gold with fesauntes & duckes with vi coopes of the same.

Item a seute of white cloth of gold course with fesauntes & duckes In which is xii coopes th'orfreyes of reed cloth of gold i chesible ii tuncycles th'orfreyes of reed cloth of gold ii autlers clothes for the high autler of ye same white cloth of gold iii aubez iii amites for men with parourez stoles and phanons accordyng for the same. Item iii tuncicles for childre th'orfreyes of reed cloth of gold vii aubes vii amytes for childre with parours accordyng for the same.

Item i coope enbrowded upon fustian with moch gold and ymagery th'orfrey of gold enbrowded.

Item a seute of white & reed cloth of gold of cypres with rosez of gold in which is vi coopes i chesible ii tuncicles, th'orfreyez of blewe cloth of gold with Fesauntes and duckes, vi autler clothes i silour for the high autler of the same white & reed cloth of gold iii aubes iii amytes with parours stoles and fanons according for the same seute.

Item a chesible of white bawdkyn, th'orfrey of blewe cloth of gold with fesauntes and squyrell i aube i amyte with parours stole & phanon according for the same.

Item iii chesibles of bustian th'orfrez of raied riban of threed iii aubes iii amites with parours stoles & phanons accordyng for the same. viii autler clothz of lynyen cloth with reed crossz iii pair curteyns & i vail of the same i painted cloth to hange tofore the Crucifix ii baners of the same with figures of the passion for Lenton.

Item i sudarie of white tartren raied.

Item xv tuaillez for th'autlers and vii wasshing tuaillez over ii tuaillez that beth at London in the Provost logging and othir ii tuaillez that beth in Seint Johnes church.

Item i vestiment and ii dalmatiks of bustian with iii aubez with also parours and orfreyes of dim. soy and also a coope with an awbe for a child of the same sute. [Later additions.]

[Later.]

Item a vestment off whyght damask with orfres of red velwet with flowers ymbroderd and spankeld ex dono Magistri Ashwell.

Item a westment of whyght damaske with bokes and schalessis the orfres off purpull sarsnet ex dono Magistri Dooget prepositi.

Item ii vestements off white satayne off Burgges with red orfwais off the same stuffe with albis stoles and phanons to the same for the lowe awtors off the gyfte of Magistri R Yowng.

Item a sudary of white sarcenett straked with gold of the gift of Mr. John Argentein.

Vestimenta
blodii co-
loris, &c.

First a seute of blewe velowet in which is ii coopes i chesible ii tunicles ii aulter clothes & i silour for the high aulter enbrowded with Antilopes and this word *Dieu et mon droit* & with brome branchs & th'orfreyez of the said coopes chesible & tunicles richely enbrowded with ymagery emperled the frontel of the high aulter enbrowded with crownes brome coddes & this word *Dieu et mon droit* iii aubes iii amites with parours stoles & phanons according for the same and i pair curteyns of blewe tartren.

Item iv coopes of blewe tyssue with orfreyes of ymagery emperled. vi aubes vi amites for childre with parours according for the same.

Item i seute of blewe damasq cloth of gold with facons. In which is vi coopes i chesible ii tunicles i coope for a child with orphreyes of purple tissue ii aulter clothes ii quissions of the same blewe cloth of gold iii aubes iii amites for men vi aubes vi amites for childre with parours stoles & phanons according for the same seute and ii pair of curteyns of blewe tartren.

Item i seute of blewe cloth of gold with lyons in which is v coopez i chesible ii tunicles with orphreys of reed cloth of gold with white dogges & lyons of gold ii aulter clothes of the same blewe cloth of gold iii tunicles for childre of blewe cloth of gold with duckes and floures th'orfreyes of the said reed cloth of gold iii aubes iii amytes for men with parours stoles & phanons according for ye same.

Item a seute of blewe cloth of gold with squyrell. In which is iv coopes i chesible ii tunicles th'orfreyes of reed cloth of gold with facons iv aulter clothes for the side altars of the same blewe cloth of gold i coope of blewe cloth of gold with floures and [sic] of gold th'orfrey of the same reed cloth of gold iii aubes iii amytez for childre parours stoles & phanons according for the same.

[Additions.]

Item i chesible of blewe & grene cloth of gold th'orfrey of reed cloth of gold with lyons and dogges i aube i amyte with parours stole & phanon accordyng for the same.

Item ii sudaries of blewe tartren.

Item i chesible off blewe sarsnet ymbroderd & spangyld th'orfrey off red sarsnet i aube i amite with parours stole & phanon accordyng for the same ex dono Mr Rokclyff.

Item iv autur clothys of blewe wursted ymbroderd ii chesiblis off blew saten of brigis ii aubis ii amys with parours stolis & phanons accordyng for the same ii curtens off blew sarsnet ii corproscasis stufe ex dono Mr. Benett.

Item iv copes of blew velwet with flowers and Angells with vestment: Decon and Subdecon of the same ex dono M^r. Regnold.

Vestimenta
rubii coloris.

First a seute of reed cloth of gold with facons and briddes of gold In which is vi coopes j chesible ii tunicles w^t orphreyes enbrowded w^t ymagery ii aulterclothes for the high aulter of the same reed cloth of gold iij aubes iij amites for men vi aubes vi amites for childre with parours stoles &

- phanons accordyng for the same. And iij pair of curteyns of reed tartren.
- Item j seute of reed clooth of gold with fesauntes and duckes In which is vj coopes j chesible ij tunicles thorfreyes of blewe cloth of gold with lyons dogges & other briddis of gold vi aluterclothes of the same reed cloth of gold iij aubez iij amites for men iij aubes iij amites for childre with paroures stoles & phanons accordyng for the same and iij pair of curteyns of reed tartren.
- Item v coopes of reed velowet cloth of gold thorfreyes enbrowded with ymagery.
- Item j sudarie of reed tartren rayed.
- Item j chesible of reed cloth of gold thorfrey of blewe cloth of gold with leves of gold j aube j amyte with paroures stole & phanon accordyng for ye same.
- Item iij chesibles of reed bawdkyn thorfreyes of blac velowet upon satyn iij aubez iij amites with paroures stoles & fanons accordyng for the same.
- Item iij dalmatiques of reed with aubes amytes stoles & phanons and iij aubes for childre with parours accordyng to the same, for lenton.
- Item ij tunicles for childre of reed & white cloth of gold with briddes of gold thorfreyes of reed and grene cloth of gold iij aubes iij amytes for childre with parours accordyng for the same.
- Item a clothe of estate to bere over the sacrament of reed clooth of gold with grehondes.
- First j seute of blac velowet in which is iij coopes j chesible ij tunicles with orfreyes of grene velowet enbrowded with sterres and buttrefleghees ii aluterclothes of the same blac velowed for the high aluter iij aluter-clothes of olde blac velowet for the syde alters iij aubes iij amytes for men iij aubes iij amites for childre with parours stolez & fanons accordyng for the same and j pair corteyns of blac tartren for the high aluter. Vestiment nigra.
- Item j chesible of blac cloth of gold with dogges & briddes thorfrey of reed velowet enbrowded with ymagery and floureluces of gold j aube j amyte parours stole & phanon accordyng for the same the which chesible cam from Carsey, and nowe hit is at London in the provost loggyng.
- Item vj ferial aluterclothes of grene tartren rayed & iij pair corteyns of grene tartren the wheche were delyvered Rosky for to be occupied in seint Johns church. Alla ornamenta &c.
- Item ther is in the vestiarie xvi baners of tartren.
- Item ther is vj corporasses whereof ther beth v in ye vestiarie and one at london and an other in seint Johnes chirche. And also v corporas-cases wherof ther is iij in the vestiarie and j at london and an other in seint Johnes chirche.
- Item ther is in the vestiarie iij pylowes & ij qwyssions of saracyn cloth.
- Item iij chesibles of dimsoy thorfreyes one of hem of reed cloth of gold with dogges & ij of theym of blewe & white iij aubes iij amytes paroures stoles & phanons accordyng for the same.
- Item j sengyl vestment of clothe of gold of luke with pocokkes browght fro karsay. [Additional.]
- Item ij aluterclothes old embrowded with gold richely for the high aluter of the kynges yift the xxxvij yeer of his Regne
- Item ferial vestimentes v of grene dymsoy with orfreyez reed.
- Item iij pair aluterclothes steyned.
- Item xij superaltariez.
- Item xxi pallys of diverse suttes ij pecis or remnaunttes and an old pall for saynt Johnys hedd.

The date of the seventh inventory is April 1570, by Roger Goad, Provost, and "at the time of his first coming to the provostship" In this interval the doom of all the ecclesiastical vestments and furniture had been fixed, and he was put in to execute it. The narrative may be briefly given, and will serve to introduce another document which was promised at the conclusion of the last number of the *Ecclesiologist*.

In the year 1565, Nov. 27, certain accusations against the then Provost of the college, Dr. Philip Baker, were presented to the Visitor by certain of the college, among which the following is to my purpose. "Item, that by his permission, himself being witting and willinge thereunto, ther is laid upp a numbre of copes, vestementes, crosse, candellstickes, and such like baggage, and also masse bookes, with other blasphemouse bookes used in the time of poperie, which ar buried in a corner above ground, against another day."¹ These the Provost succeeded in preserving until the year 1569, when the charges against him were renewed with better effect. The first specific count in this indictment is as follows: "Item, that as at the first he refused, so ever since he hath contemptuously neglected my lords injunctions, and contrarie to his order taken therein kepeth still to the great offense & greif of the godly, and the infamie of our college, a great heap of popish pelfe, as masse bookes, legends, cowchers, pixes and paxes, and the brazen roode itself; neither will he be perswaded, either by private intreatie or publick admonition to make them awaie. Item, that wheras by statute, one of the Fellows shoulde keepe the key of the vestrie, where these reliques above mentioned are reserved, and yeld an accompte yerely of his office to the provost and fellowes, he, to the ende the said popish trashe maie remaine safe and untowched to serve for a daye, kepeth the key in his own hands, not suffring anie of the companie to be privie to ought that is done there."² This complaint, addressed to Cecil, the Chief Seeretary, took effect, Provost Baker was deprived, and Dr. Roger Goad was appointed in his stead. He had not presided long before he became the object of "contumelious and slanderous speeches," to which he replied in several papers; among these is one, apparently of the year 1576, entitled, "Myne aunswer to the complaynaunts 25 new articles," &c. of which the 14th and 15th are as follows: "14 If my lord of Elye's flat comaundement openly in our chapple . . . charging mee to make away the organes maye stand for my reason, then I hope I have both reason and warraunt for my doing in that behalf. Wheruppon I willed the bursers to sell them to the most benefit they could for the College. . . . They cannot be ignoraunt that the copes I found at my coming to be provost were sould awaye, and the monnye trulye convertyd to the colledge use, being bestowed upon a new library and the furnishing therof with bookes, as appeareth at home by an accompt perused and examined by the seniours. Where they jest at my devocion in making away this kynd of stuff, they manifestly show that either ther devocion is super-

¹ Lansdowne MSS. in British Museum. No. 8. Art. 53, cited by Mr. Heywood in his edition of the King's and Eton Colleges Statutes, p. 210.

² Harleian MSS., No. 7031, p. 6, cited, as above, p. 14.

stition, or ther carping thus without any cause, proceedeth of evill will and malice."

I have not been able to recover the memorandum referred to by Provost Goad, nor to ascertain what sum was realised by this sale of the vestments, &c., as there is no notice of the transaction in the yearly account books of the College. It is only clear that a clean sweep was made at this time of all the curious works of ecclesiastical art belonging to the College.

A FRENCH REPORT ON ART.

WE have received from M. Reichensperger a copy of an article which he has had printed in an Aix-la-Chapelle newspaper. The article is headed, "A French Report on Art," (*Ein Französischer Kunstbericht*), and its object is to show the inaccuracy with which M. Didron's *Annales Archéologiques* are edited, at least in some instances. It appears that, last August, M. Didron made an artistic tour in the Rhenish provinces, and, among other churches, visited the cathedral at Aix. M. Reichensperger naturally expected, as the fruit of this visit, some further enlightenment on certain difficult questions: for instance, whether the mediæval cope preserved there is a coronation mantle; whether it belongs to the thirteenth century; and whether it is contemporaneous with the royal sceptre also preserved there. But M. Didron had no time for any such disquisitions, nor did he even trouble himself to make notes of the objects which chiefly excited his admiration. He gives, indeed, a list of twenty-five of the most remarkable objects, but this list turns out to have been merely copied from an old guide-book, and comprises several articles which have been lost these seventy years, while it gives incorrect descriptions of others which are still in the cathedral, and takes no notice of many very curious and valuable objects.

Nor is this the only slip which M. Didron has made of late. After leaving Aix, he visited some other cities not very far distant, one of which was Münster. Here he found a compatriot of his, an ecclesiastic, apparently, whom he represents as residing there in order to "inoculate" the Germans with the taste of the thirteenth century. M. Reichensperger thinks that the idea of performing such an operation at the cathedral city of Bishop Georg Müller is very much like that of carrying coals to Newcastle.¹ However, with the help of this French gentleman, M. Didron made what he considers a grand discovery, namely, that in the back of the high altar there was a long-forgotten treasure of fifty-two artistic objects, in gold, silver, bronze, ivory, &c. M. Reichensperger, on the other hand, brings forward a very respectable witness to prove that this altar-shrine was regularly laid open for the inspection of worshippers on Sundays and holidays.

¹ Our readers may compare Mr. Street's account of his visit to Münster, (in our volume for 1855,) which, as far as it goes, certainly accords with M. Reichensperger's representation.

We must, of course, give credit to local testimony such as that of M. Reichensperger. It is no wonder that M. Didron should have very little time for editing the *Annales*; but he should not undertake more than he can do well.

NOTES ON SOME MURAL DRAWINGS IN HARDWICK CHURCH, CAMBRIDGESHIRE.

By J. W. CLARK, M.A., Trinity College.

THE mural drawings, which are represented in outline on the accompanying page, were discovered upon the south wall of Hardwick church, in August, 1858. The village is situated at a distance of about five miles west of Cambridge, on the edge of a rising ground, so that the spire of its church is visible for many miles. Of its history little of interest has come down to us. The manor of Hardwick was given to the monks of Ely by Duke Brithnoth, so far back as 991 A.D., in return for the sumptuous hospitality with which they entertained him and his army when marching into Essex against the Danes. In A.D. 1600 it was alienated with other lands, and became the property of the crown. Finally, Bishop Wren gave it after the Restoration to Pembroke College, to enable them to keep in repair the new chapel which he had built at his own cost.¹

The first mention of a church in the parish is in the reign of Edward I.; but no particulars are given.² In the Archdiaconal Visitations made in the course of the 14th century, there is this entry made referring to Hardwick Church.

Ornamenta sunt hec. Duo Missalia sufficientia iii. Antiphonaria, ii. Gradalia, ii. Legende, Manuale, Troparium, Missale vetus, duo Psalteria, iii. paria vestimentorum cum pertinenciis [*above in a later hand*, unum novum principale cum toto apparatu] ii. Rochete, ii. Superpellicia, ii. Calices boni, Crismatorium, ii. phiale, Turibulum,³ [Lucerna, iii. Cruces, velum templi, vi. vexilla, i. Portiforium, i. Ordinale, i. Antiphonarium de dono magistri Thomæ de Hales, pixis eburnea pro corpore Christi, una capa chori.]⁴

In the inventory of Church goods taken in the reign of Edward VI., it possessed at least one cross, with candlesticks, plate, and vestments.⁵

¹ I am indebted for these facts to Bentham's Ely, pp. 84, 196, 201; the Liber Eliensis, book ii., chap. 62; and Carter's Cambridgeshire, p. 206.

² Baker's MSS., xxviii., p. 196. Inquis. tempore Ed. I. Hardwick. Juratores dicunt quod epus Elieſi, tenet in Dñico unum mesuag., &c. Et est Patronus ecclie ejusdem ville, &c. Item Rector Ecclie predict. tenet unum Mesuag. et 40 acras terre de dono Antecessor ejusdem Epi.

³ In a later hand.

⁴ From a MS. in the Library of Gonville and Caius Coll., No. 204. The earliest entries are made in 1306, the latest probably in 1360.

⁵ Chambers' Strictures on Dr. Lushington's Judgment. Lond., 1856. Appendix.

In 1644, Mr. Mapletoft, the parson thereof, was by Manchester's warrant ejected, as a man devoted to many superstitious ceremonies. It was not spared by Will Dowsing, in his raid upon the churches of Cambridgeshire and Suffolk. He tells us in his Journal that "We appointed ten superstitious pictures, and a cross on the church, to be taken down, and the steps to be levelled." Perhaps the words "superstitious pictures" refer to these drawings; or "taken down" may mean covered with whitewash.

The church is dedicated to S. Mary, and is a very small and unpretending edifice. It was built originally in the Decorated style, but only a few fragments now remain, built into the more modern Perpendicular building. It has a chancel, nave, west tower, spire, south porch, and a modern north door. The chancel is Perpendicular, with a Decorated window on the south side: the other windows are Perpendicular. There is a plain piscina. The nave is also Perpendicular, with a good plain open timber roof. The font is plain, octagonal, cup-shaped: the tower arch lofty Perpendicular, and the tower and spire in the same style.

Various indications of former richness are scattered about the church: as fragments of stained glass, and some good quarries, in the windows, a Jacobean rood-screen, and a few open seats. The font also was found to be richly carved, when the rude masonry, by which its base was concealed, had been removed.

Nearly all our Cambridgeshire churches could once boast of mural paintings. It certainly gives us an exalted notion of the care our forefathers bestowed upon the places in which they worshipped, to find that the poorest, shabbiest church was once rich with colour, and bright with gold. That such was the case here became evident last summer, when, as the nave roof required substantial repairs, and a new pulpit, and new open seats were to be erected, the walls were doomed to receive another coat of whitewash. As a preliminary step they were scraped, and so the drawings were laid bare. Mr. Williams soon heard of the discovery, and informed me of it. We paid several visits to the church, when I made tracings of the most interesting portions of the paintings, and he took notes. We also employed a person to take an accurate drawing of the whole south wall, in order to record the disposition of the pictures. From this the accompanying outline has been reduced. I regret to state that the Rector has since thought it right to obliterate them wholly, under an impression of their unsightliness, so that the result of our work remains the sole record of these very curious drawings.

They occupy nearly the whole of the south wall, extending quite into the south-west angle, and possibly into the south-east also, but nothing could there be discovered. There were traces of colour on the walls north and south of the tower arch, but no figures were visible. Over the north door, extending down its western side, was the usual gigantic figure of S. Christopher, but as it differed in no respect from the many representations of that saint already known, it was not thought necessary to copy it. I may remark, by the way, that a very perfect S. Christopher was found a few years ago in Milton church,

and carefully preserved. Whether there were ever any frescoes in the other portions of the north side or not, it was not possible to discover.

The great interest of the drawings is their entirely distinctive character. They record no well-known history, but rather, I imagine, illustrate some local legend. But I have really no suggestion to offer respecting their subject that appears to me at all satisfactory, and I must content myself with accurately describing them. This I hope to do, thanks to Mr. Williams's very copious notes.

They are divided into four groups by the architectural arrangements, as also by the figures mounted on animals. There seem, however, to be six scenes, two being nearly obliterated above the door. In three of them the same cripple, evidently a negro, occurs, ministered to by the same female figure. It appears not unreasonable to conclude that he would appear in the others, and that it is his burial that is represented in the last of the series.

The figures riding I conjecture to be no more than messengers, such as occur in the middle lights of all the windows in King's College Chapel. Why they should be clad in such varied garments, and mounted so strangely and so uncomfortably, I cannot say, unless it be for variety's sake. In the stained glass of King's the messengers are most different: we find angels and men of various countenances and in various attitudes. Unfortunately we could in no case make out even a word of the writing inscribed upon the scrolls they bear. It seemed provokingly distinct, but was in reality only provokingly illegible. I cannot even be sure whether it is English or Latin. We once thought we had detected the word "the," but we should be sorry to vouch for the correctness of that supposition.

I will now describe the groups in order, beginning with the easternmost. The numbers of the paragraphs correspond with those on the pictures.

I. Lower Compartment.—A king riding on a lion passant over conventional grass. His hair and beard are slightly tinged with yellow: his crown of a reddish brown or black colour, which occurs very frequently. It seems to be the remains of gold. His tunic, over which falls a deep white collar, is of the same colour, bordered round the bottom with white. His girdle, and the sword which he carries in his right hand, are of yellow. Over the forequarters of the lion is one of the circular crosses which seem to have been originally in each compartment. Their colour was scarlet, bordered with gold, the outline of the cross *paté* being picked out in black. They seem, from the way in which they obliterate a portion of each design, to have been added afterwards; but the reason of their position is only one of the many mysteries about these drawings. Over the king's head is a scroll inscribed with a legend, unfortunately illegible.

Upper Compartment.—Here the male and female figure make their first appearance. He is evidently a negro, with yellow hair, and as yet without a beard. He is clothed in a long pale yellow tunic, with long sleeves fitting tightly round his wrists. Under his right arm he holds part of a crutch, painted yellow. Towards him is advancing a lady, clad in a full gown, coloured rather a deeper yellow than the man's tunic. On her head she wears a kerchief, arranged like those of the Belgian

Sœurs de Charité. In her left hand she carries a yellow box; in her right something in shape like a mermaid's looking-glass, of the same colour, with a white disc in the centre.

II. *Lower Compartment*.—A similar plot of conventional grass, over which two figures are riding, and meeting each other.¹ That on the right of the spectator rides a pig. He is clad in a light-green tunic girt with a brown girdle, which his right hand clasps. His left holds a sword up to his head. The figure on the left, mounted on a non-descript animal—passant, with snout in air—that may be a dog, but whose colour, a sort of reddish brown, would better suit a deer, wears a yellow tunic, with a white girdle and border. On the skirt are two rows of writing on scrolls, quite illegible. He has his hands crossed. Both figures have auburn ringlets, and wear head-dresses very much like a modern hat in shape. Over the head of each is a scroll.

Upper Compartment.—The male and female figure of the last picture occur in rather different attitudes and dresses. He has a thick beard and moustache; wears peaked yellow shoes on his feet; and having broken his right leg since we saw him last, supports it on the crutch, which, with wonderful foresight, he was then carrying. In addition he wears a wooden leg, doubtless of the original type, shaped like a mushroom. The lady has on the same head-dress, but has changed her yellow gown for a brown one. In her left hand she holds a pitcher, and with her right extends a cup to the cripple.

III., IV. These two small groups have suffered more than any of the others. In fact it is difficult to make anything out of them. One can only see that they relate to the same persons as the former two. Above the door is the same male figure, naked save for a white cloth about his loins, and supporting himself by both hands with his crutch, which he has planted in the ground before him. He is kneeling before what looks at first sight like a curtain falling over a pole, but which I take to be in reality the same female figure as before, extending a robe to the naked beggar.

¹ [I have no doubt that this represents the legend of S. Cyriacus. Charlemagne, holding a synod of Bishops at Paris, had a dream:—He thought he was hunting, when a boar rushed out of the forest, and placed him in great danger. On this appeared a naked child—some say, youth—and said, "I will deliver you on one condition." "What is it?" "That you clothe me." The Emperor threw his mantle—(I have generally, in the churches of the Nivernois, seen this green)—round the child. He seized Charlemagne's sword, leaped on the boar's back, and destroyed him. The Emperor asks the Synod, "What does this mean?" Says S. Jerome, Bishop of Nevers, "I will tell you. My cathedral is dedicated to S. Cyriacus: it is in ruins: he calls you to cover him by building it up." Which was done. And the capitular arms to this day have a *child riding on a boar*. I take it, then that Lower Compartment 1 shows Charlemagne, going out to hunt:—Lower Compartment 2, this legend. As to Lower Compartment 6, it is very curious that in the second pier, south side, of the nave of Nevers, date circ. 1490—is another child *riding a goat*, (the beard very prominent,) and met, not by a calf, but by a hippogriff. This, the meaning of which is unknown, can hardly be a mere coincidence with Hardwick. It would be well to inquire, if any chapel or altar were dedicated in that church to S. Cyriac. It should be remembered, too, that one of the churches at Swaffham actually *has* this dedication.

The above legend is related by Michel Cotignon, in his *Catalogue historique des évêques de Nevers*, and by the Abbé Crosnier in his *Monographie*, p. 19.—J. M. N.]

Rather higher up, to the right, are traces of a yellow coverlid, beside which, on the right, kneels the lady, dressed as in Group II. With her right hand she seems to be smoothing the coverlid, as does a second figure on the left, of whom nothing is visible save one hand, and the top of a cap with the faint outline of a face beneath it.

V. *Lower Compartment*.—Conventional grass as before, with two figures riding on nearly obliterated animals. They are similar in dress and appearance to those in Group II. He on the right is drinking from a large glass goblet. Over their heads are the usual illegible scrolls.

Upper Compartment.—A bed covered with a dark brown quilt, over which a white sheet is folded. In the bed lies a man, who by his dark and bearded countenance, the only part of him visible, seems to be the negro of the former groups. He is tended by the lady, dressed exactly as in Group I. In her left hand she carries a bowl, out of which she is feeding the sick man by the help of a spoon.

VI. *Lower Compartment*.—Two men riding on animals. The one on the left is mounted upon a goat, which is stopping suddenly, with its forefeet thrust into the ground, and its head thrown up, so that its horns almost touch its back—very spirited and well drawn. His rider wears a yellow tunic, with a brown belt, and white collar, cuffs, and border round the bottom; dark brown hose, and a green Flemish cap, complete his costume. His hands are outspread, as though to welcome the cavalier who meets him, riding on a calf. His dress is the same as that of the other, differing only in the colour of his tunic, which is green; and of his cap, which is brown. His right hand is raised to his ear. Over both are scrolls with illegible inscriptions, and between them the traces of a crimson cross.

Upper Compartment.—A group of six figures, three males and three females, one standing over a corpse, already laid in the coffin. At the head is a priest, with a book in his hand. He is "in pontificalibus," the fringe of the stole dark, the rest of the dress white. His hair is yellow, with the tonsure very distinct. On his right, next the corpse, is a male figure, with yellow hair, clad in a light green dress. His hands are outstretched in amazement. On the right of this figure is a female, whom I take to be the lady of the preceding groups, at least she is habited exactly in the same style, with hands joined in the attitude of prayer. In the second row, on the priest's left, next the church, is a female, of whom nothing but the face, and head-dress of similar character with the lady's, are seen. To her right is another female, whose head comes between the priest and the figure in green, and points to a cross on the breast of the corpse. To the right again stands a man with yellow hair.

To the right of this group is the church. We see four round-headed windows on the south side, and the west door. In the west gable hangs a bell. The tiling is well done in red.

With regard to the date of these drawings, I think that they may be referred to the end of the fifteenth or beginning of the sixteenth century. The costume is like what we find in known examples of the art of that period. I would here again refer to the windows in King's

College Chapel, which were begun in 1526, and in which we find head-dresses of similar fashion.

J. W. CLARK.

P.S.—I have little to add to the paper of my friend Mr. Clark ; but it is perhaps right that I should state that I cannot admit his theory of a local legend being represented in the series of drawings in the church at Hardwick. A more simple if less interesting solution of the enigma suggests itself to me—viz., that we have here a representation of six out of the seven corporal works of mercy—the seventh picture having been destroyed, or not recovered from beneath the whitewash. To take the subjects in the order in which they are above described, I would identify them as follows :—1. Feeding the hungry. 2. Giving drink to the thirsty. 3. Clothing the naked. 4. [Too much defaced to be intelligible.] 5. Visiting the sick. 6. Burying the dead.

Of the lower figures I have nothing to say, except that I am disposed to doubt whether they have any connection with the upper series, although Mr. Clark's parallel from the windows of our collegiate church is certainly very happy, and the arrangement of figures and subjects in the "*Biblia Pauperum*," from which probably that of the windows is borrowed, is even more to the purpose.

G. W.

King's College, Cambridge.

NEW CHURCHES IN AND NEAR LONDON.

ECCLESIOLOGY, as distinct from mere church building, is not only holding its own, but actually advancing in that congeries of town and suburb which in its largest sense makes up London. Having already described All Saints', Margaret Street, we will not again allude to it, but take our start in the suburb of *Stoke Newington*. In this quarter, already remarkable for Mr. Butterfield's church of S. Matthias, a still larger one has risen, from the designs of Mr. Scott, the church of S. *Mary*—replacing the old parish church, which is still standing in immediate proximity. The building, which measures internally about 160 feet in length, consists of a western (unfinished) steeple, nave, and aisles of five bays, without clerestory, north porch, transepts, chancel of three—with aisles of two—bays, and three-sided apse, all carried out in Middle-Pointed. The tower, which is to be hereafter crowned with a tall spire, is boldly groined, and opens into the nave with a lofty and solid arch. The peculiarity of the church is, that the respective bays of the aisles gable out—not indeed completely, as in some old churches, in which each bay forms a chapel, but with the gables growing up out of the sloping roof. This feature likewise occurs in Mr. Scott's churches at Dundee and in Victoria Street. The aisle windows consist of three, and that of the north transept of four bays, while the south transept, containing the organ, has two discontinuous windows of two lights each, those of

the chancel and apse being likewise of two lights. The nave pillars are circular, with elaborate foliated capitals. The lantern is destitute of a western arch, the roof being tied by a somewhat heavy arrangement of woodwork, while across each transept an arch is thrown in continuation of the arcade, the superimposed wall terminating in a horizontal line at the rising of the roof and bearing a somewhat massive wooden screen, which fills up the pedimental space. This arrangement, as it will be observed, is borrowed from Italian examples, although existing rudimentally in such churches as Tideswell, but we are unable to consider it successful as compared with the usual northern way of dealing with the lantern space, tending as it does to minimise the cruciform appearance of the interior. The pillars of the chancel arcade on each side are double, being coupled transversely, with rich capitals; while the soffits of the arches are flat, and decorated with busts of angels in relief enclosed in frames of that form which is described by superimposing a lozenge on a quatrefoil. We need not say that the effect of this treatment is very rich. As a building, this church, with the exception of the lantern arrangement, deserves great credit. But the fittings are not as yet on a par with the fabric. The apsidal sanctuary, with its plain windows, and its homely table, devoid of reredos or sedilia, is an inadequate termination to the long vista. We hear however of elaborate decorations being in contemplation, and we hope that they will soon become an accomplished fact. A needless prayer-desk stands at the north-west angle of the chancel, which is of course seated stallwise, the temporary pulpit being placed on the other side. The seats are of uniform design, but we much regret to say that doors are not absent.

The font of stone, but equipped with white marble angels, by Mr. Westmacott, is not a successful composition. A commencement of painted glass by Messrs. Clayton and Bell has been made in a few of the windows. The vestry stands at the south side of the chancel. Externally the absence of a fleche at the lantern is felt. With fittings adequate to its structural claims, this church might become one of the most noticeable which has been produced since the revival, while even in its present aspect we can most sincerely congratulate Mr. Scott on having carried such a work to its present architectural completeness.

If we proceed to the south-east to Bow common we reach the church of *S. Paul, Limehouse*, built by Mr. Rohde Hawkins, for Mr. Cotton, which we described at length from the architect's drawings at the 373rd page of our volume for 1856. We could not then dwell upon the polychrome with which the interior has been liberally decorated. As a whole the effect is rich and religious, although it needs painted glass to qualify the tone; for as yet there is none except a grisaille west window. The foliated decoration of the nave spandrels is more successful than the somewhat heavier painting of the sanctuary, consisting of powderings, some of them on a mulberry ground. The reredos is the S. Dunstan pattern from Canterbury, in tiles coloured and gilt, while over the altar projects an alabaster cross with four equal arms. The credence is a large shelf projecting on the north side supported by angels as corbels. The pulpit is of alabaster, covered with groups

not sufficiently careful in execution. The organ at the east end of the north aisle is profusely coloured. To the west of it a chamber thrown back opens into the aisle as a species of tribune, originally built, we believe, for the instrument. We are sorry to observe that the iron crown round the spire, which the drawings showed, has been omitted in execution.

Turning to a western suburb we find the church of *S. John the Evangelist, Hammersmith*, consecrated in the course of the last summer, and erected by Mr. Butterfield. In this building we find the peculiar style of the architect characteristically apparent. The plan is very simple, consisting of a clerestoried nave and aisles of four bays, besides a smaller bay to the east, chancel, with aisles of one bay, and sanctuary. There is, moreover, a species of western porch or narthex stretching across the church, which is well contrived with two external doors, and one internal west door placed centrally so as to exclude draughts from the interior; there is, moreover, a south door, but no porch. The material is yellow brick, too thinly banded with red, and developing under the east window into a species of lofty skeleton arcading of the latter material which had better have been omitted. The interior honestly shows its brick material. The nave pillars are circular with moulded capitals; the chancel arch being moulded with three rather acutely pointed bow-tells. The east window of three lights has plate tracery; so has the west window of the same number of lights, of which the central one only is trefoiled. The aisle windows of two lights are unfoliated. The clerestory (which, as usual with Mr. Butterfield, is lofty and dignified,) is composed of coupled windows, each of two lights. The nave roof trusses are alternately foliated and filled up with solid wood panelling, a device which we cannot praise. A cornice in the chancel composed of bricks placed angle-wise, as in old-fashioned houses of the 17th century, is happily introduced. There are two steps at the chancel arch; two more with a wide interval in the sanctuary and a footpace. The decoration of the reredos in its attempt to combine simplicity and effect proves a failure. We are sorry to see in it mastic inlaying imitated by mere painting. The sanctuary roof, which is boarded, is decorated with a powdering of wheels and stars, on a cold and ineffective grey-blue ground. The sedilia are of the type which is so favourite with Mr. Butterfield, a single arch enclosing wooden seats. The chancel is seated stall-wise. The pulpit, of wood, stands on a stone base at its north-west angle. The organ is placed at the east end of the south chancel aisle. The seats are all open. There is not even a bell gable; but the bell, when we saw the church, hung in a temporary framework so near the ground against the vestry (which by the way stands to the north) as to be liable to be struck by any passenger. We hardly think this a happy position for the transmission of sound. The steeple will rise, we believe, whenever built, against the south aisle. We have criticised the church freely, and so we may more readily express our conviction that it will fully maintain Mr. Butterfield's well-earned reputation.

A remarkable contrast to the grave severity of the church we have just described is to be found in that of *S. Simon, Upper Chelsea*, just erected by Mr. Pocock. From the antecedent characteristics of the

school under whose influence this church has been built, nothing in the shape of ecclesiological development might have been anticipated, and yet the whole power of its architect seems to have been directed to showing in how eccentric a manner the typical Gothic church could be developed into newer forms of an ecclesiastical character. How far this ambitious project has proved successful is another matter. Outside the outline is startling enough, for in lieu of the usual double height of nave and chancel, there are evident three heights, the third and lowest one serving as chancel, and the intermediate one, flanked by large gabled chapel-like aisles, being merely a playful way of giving variety to the nave. The material is mainly brick, aiming at polychromatic effect. The west window is of two lights, and a rose above it is set externally in a square frame of close masonry, enriched with diaper; and there is a buttress carrying a niche running up from the porch. Upon the gable rises a lofty double bell-cot. The præ-nave is of four bays, with circular shafts, the clerestory being composed of windows whose form can only be described as a trefoil with split cusps. Then comes the first arch borne on corbels, and the post-nave, which follows, and is destitute of clerestory, is of two bays, the intervening pillar being of marble upon a stilted base, and the spandril pierced with a huge quatrefoil, while the chapel-like aisles (containing galleries) are divided from the lean-to aisles of the præ-nave by heavy angular constructive screen-work, of stone. The font in the præ-nave is of a quatrefoil section. The pulpit, of stone (distinguished by the tenuity of its marble nook-shafts) stands at the north angle of the chancel arch proper, being approached by an artful arrangement of steps, and a moveable prayer-desk was placed, when we saw the church, at the opposite angle in a slant or *vis media* direction, looking north-west. The organ is placed on the south of the sanctuary opening into the church. There is one step at the chancel arch, and two more at the sanctuary. The reredos is arcaded, and inlaid with tiles, and over it rises a Middle-Pointed east window of five lights, but with blank tracery, the openings (with one exception,) which should have been glazed, being instead filled with carved foliage. What is glass in the window is painted by Messrs. Lavers and Barraud. The aisle windows are mostly lancets. There are numerous other eccentricities about the church, inside and out, which we do not feel ourselves called upon to describe. We have said enough to show how abnormal the structure is. It is at all events, however, a sign of ecclesiological progress, when we see Low Church influence developing in forms such as those to which we have called attention.

On the Surrey side of the river, a hideous chapel of ease was built years ago in Camberwell, and called Camden Chapel, embodying every conceivable architectural and ritual shortcoming. During the ministry of Mr. Melvill chancel-less transepts were thrown out at the end, which increased the accommodation without enhancing the beauty of the pile, which had then assumed the plan of a portentous T. In the time of his successor and the present incumbent, Mr. D. Moore, a further enlargement became necessary on the consecration, a few years since, of the building by the strange dedication of *Camden*

Church. A chancel was accordingly projected, and Mr. Moore, with a courage for which we cannot too strongly praise him, determined that this portion of the church should be as perfect as his opportunities allowed. Because the nave was frightful there was no reason that the chancel should not be beautiful and decorous. There was every motive to make such a beginning of better things as might not improbably lead to the rebuilding or the recasting of the old disgusting mass. The work was accordingly placed in Mr. Scott's hands, and he having to deal with so special a case, and to tie his chancel to a building whose only architectural fact was that it possessed round-headed windows, boldly discarded the English tradition, and took up instead that peculiar phase of the mediæval art of Italy in which Romanesque was passing into Pointed. Churches such as S. Fermo at Verona gave him the idea of producing the effect of length by successive semicircular arches, spanning the structure and rising from circular pillars. Three of these arches accordingly recede behind each other in Camden Church, with, it must be confessed, very small intervening space, but with a picturesqueness of effect which forbids our being critical. In the two most western the pillars are plain, and the arches of two orders, with square arrises, are simply built of two hues of stone placed alternately. In the most eastern, however, the pillars are adorned with a most graceful twining pattern, and the arches are profusely embossed. In all, the abaci, we need hardly say, are square, and the capitals corinthianize. Beyond, a semicircular apse forms the sanctuary, with a semi-domical roof delicately picked out with gold. The windows of the apse, five in number, and each of two lights with trefoiled heads, are set in a bold arcading, and they, as well as the windows of similar pattern in the remaining chancel, are rendered peculiarly effective by being slightly horseshoed. All the windows of the sanctuary are filled with painted glass, mostly by Mr. Ward, the central one having been superintended by Mr. Ruskin. The sanctuary rises on four steps, the chancel proper on two. The prayer-desk, which has not been yet discarded, facing north and west, stands at the south-east angle, the pulpit at the north-east, carved in wood, and over-minutely reproducing forms of early French Pointed, which are too heavy for the material. The chancel is filled with longitudinal seats, which are unfortunately devoted to merely congregational uses. The font, too, stands in front of the chancel. The galleried nave has not even a central passage, and although the formerly flat roof has been raised to correspond in height with the chancel (of which the roof is of proper pitch, and is, we should have said, of open timber work between the arches) yet the resultant effect is simply that of an inverted swimming bath. It is a pity that the material adopted in the new work is Kentish rag, not brick. This may throw an obstacle in the way of what might otherwise not be a difficult work, recasting the nave and transepts without pulling down the walls, which are of the ordinary London material. Their very breadth would add to the facility of the operation, while the distance at which the church stands from the road would render a western extension an easy matter. When we say western, we speak ecclesiologically, for the church stands north and south, with the altar

to the former point. We take blame to ourselves for not having sooner noticed so able and interesting a work.

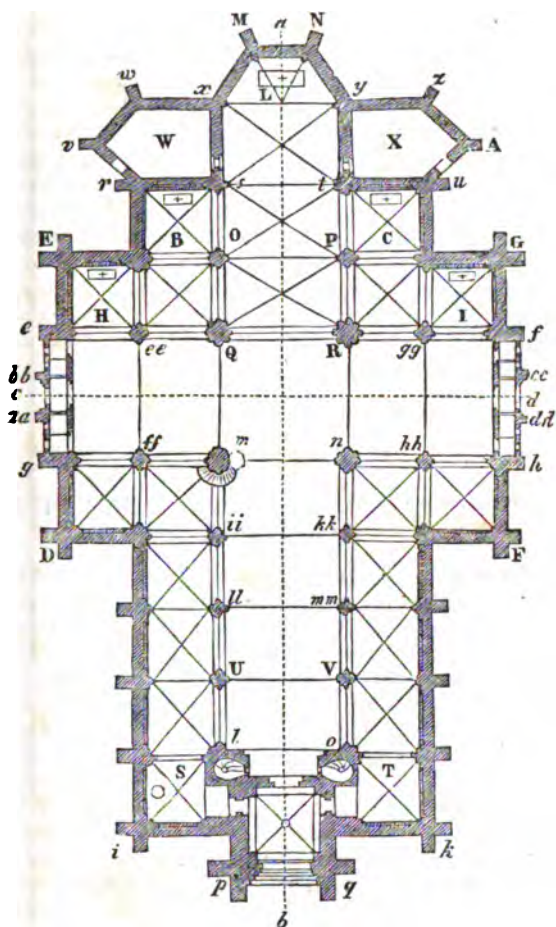
Not very far from Camden church stands the church of *S. Paul's, Herne Hill*, rebuilt after a fire, by Mr. Street, of which we gave a full description in our number for February in the present year. Personal inspection confirms the good opinion we formed of this church from the designs. The marble reredos, with its bold projecting reliefs of the Evangelists' heads, its arrangement of natural colours and the coronal of outstanding balls of Derbyshire spar round the central cross, is a truly artistic conception. The capitals of the nave pillars, carved by Mr. Earp, are equally creditable to architect and carver. Among them, one of the north side, composed of dogs boldly projecting with half bodies, carries off the palm for originality and spirit. Only we must except from our commendation the marble coursing of these pillars. They are composed of white stone, with one course of dark marble over the base, and one immediately under the capital. A visitor compared these pillars to men with nothing on but boots and stocks. Green and mulberry are used with admirable effect in the tiled chancel floor. The old tower and steeple are preserved, but the new tower-arch with its quaint responds, heals the discrepancy inside. No painted glass has yet been put up in this church. Those who are curious in ecclesiological antiquities may recollect that in the first of those articles in which we ever "lumped" London churches, entitled "*Transitional Churches in and about London*," which appeared at the commencement of 1845, we gave a description of the original *S. Paul's* church, built by Mr. Alexander: a building profusely polychromed, and highly creditable, considering its time, to the incumbent, Mr. Anderson, to whom is likewise due the reconstructed church.

We reserve for another occasion the description of Mr. Scott's church for the use of Woolwich arsenal, in which he has boldly carried out an iron interior adapted to galleries. The Ecclesiological movement is still kept in progress by Mr. Butterfield's church of *S. Alban*, Baldwin Gardens, erected for Mr. Hubbard, which the strike found just rising from the ground, and by that proposed church due to Mr. Brandon in Windmill Street, of which we gave a short notice in our last number.

S. LAWRENCE CHURCH, ALKMAAR.

THE *Dietsche Warande* not long since contained a plan and description of the new (Roman Catholic) church of *S. Lawrence* which M. Cuypers is about to build in the picturesque city of Alkmaar, in the province of the Netherlands, called North Holland.¹ The kindness of M. Alberdingk Thijm enables us to reproduce the plan. As

¹ The word Holland, as applied to any but the two provinces of North and South Holland, is unknown in the Netherlands themselves. There never was a "kingdom of Holland" except in the time of Louis Bonaparte.



GROUND-PLAN OF THE NEW CHURCH OF ALKMAAR, HOLLAND.

our readers will perceive the church is of the German type, in which the apse, pure and simple, occurs instead of the aisled "chevet" (to adopt Mr. Fergusson's nomenclature) of France. In following this plan M. Cuypers of course consulted convenience, as the chevet very frequently occurs in old Dutch churches, such as those of Amsterdam, Haarlem, Leyden, &c. The choir, we hear, will have a triforium, and is to be groined as well as the aisles, the nave being covered with a timber roof. The four pillars of the lantern are named in honour of the Evangelists, and the twelve remaining pillars commemorate the apostles, but whether they are respectively to have their statues or symbols is not quite clear. The baptistery, it will be observed, stands at the west end of the north aisle, the corresponding bay of the south being the mortuary chapel; the confessionals are placed right and left of the transept doors. The altar had better be pushed forward, so as to occupy the chord of the apse. In other respects this plan explains itself. The tower is to grow into an octagon, bearing a spire. This church will evidently be a great improvement upon the one at Overveen, near Haarlem, which we described in a former number. Another church, of a satisfactory description, is in progress of construction at Fogelensang, not far from the latter city, under the care of its ecclesiological curé, Dr. Borret.

THE RESTORATION OF THE LANTERN OF ELY CATHEDRAL.

By the kindness of the Dean of Ely and the architect we present our readers with an interesting view of Mr. Scott's proposed restoration of the octagon and lantern of Ely, as a memorial of the late Dean Peacock. The present sketch is of course tentative, and we are sure that the authorities will be glad to have the opinions of ecclesiologists on the subject. It will be impossible to speak with much certainty as to the original capping of Alan of Walsingham's lantern, until the present miserable octagon has been stripped and examined. We are ourselves strongly of opinion—and our views are shared (we believe) by some of the Memorial Committee—that the proper capping would be in some way a pyramidal one. We shall look with deep interest to the discoveries that may be made in the actual fabric, when the present modern casing is cleared away. In the meanwhile, we invite the criticism of our readers on the first sketch of Mr. Scott's proposed restoration, and commend the work to their liberal support.

We subjoin the Circular, put forth by the Dean and Chapter:—

"In the Statement, drawn up by the late Dean, and issued in the year 1853, respecting the works already completed in Ely Cathedral, and those which then remained to be carried out, the following passage occurs:

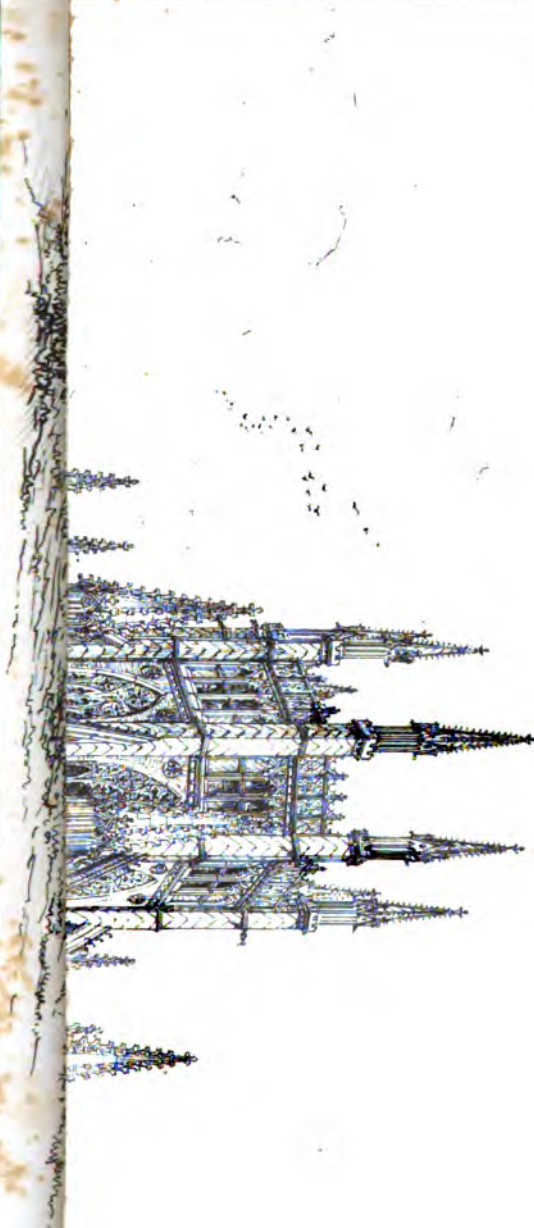
"Of all works which remain to be undertaken, the most considerable and the most important, is the restoration of the lantern, including the decoration of the vault, the substitution of windows of an appropriate character for those

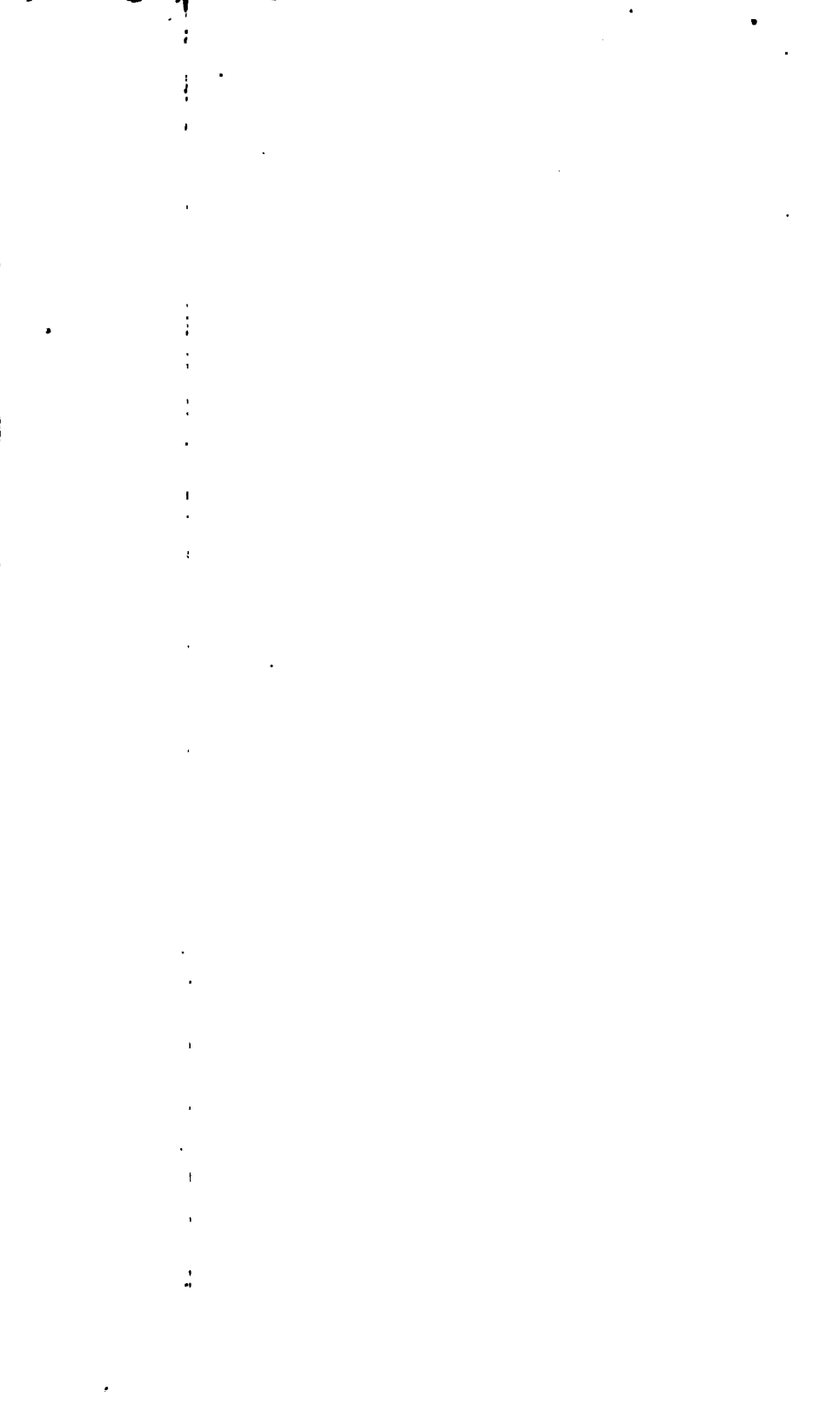
G. O. ISSOFF, A.R.A. ARCHT.

Вид собора "освещения" от влѣва сѣверныхъ, изъ прохода по на вѣсторѣбу.

(FROM THE NORTH-WEST)

J. D. WYATT, DEL.





which now disfigure it so seriously, and the addition of the outer corona of turrets and pinnacles, as originally designed by Alan de Walsingham.'

"In the course of the last summer the late Dean was engaged in preparing another Statement for the public, giving an account of the works executed since 1853, from which it appears that the restoration of the octagon and lantern was still, in his view, the chief undertaking to be accomplished for the completion of the great work of improvement.

"The following are his words:

"A still more considerable work remains to be undertaken, whenever the funds, which must be of considerable amount, can be collected for the purpose. This is, the complete restoration of the interior, and, to some extent, of the exterior of the lantern.'

"The eight windows of the upper octagon, which are now examples of the meanest description of carpenter's Gothic, were reduced (probably by Essex) from four lights to three, and shortened more than three feet: the footings of the mullions and jambs of the windows are still in existence, so as to leave no doubt about their correct restoration, though there exist no corresponding means of restoring the tracery. No difficulty, however, would present itself in the restoration of the painting of the vault, as the traces of the ancient painting, both in outline and colour, are too manifest to be mistaken."

"The case is very different with respect to the outside of the octagon, the upper timbers of which are in a ruinous state, and which has undergone so many changes, from the repeated restorations, rendered necessary by the decay of the wooden materials, (so little calculated to resist the action of the weather,) that it would be impossible to reproduce its original form. In some ancient prints, representing the Cathedral, flying buttresses appear, and forms of the upper tiers of windows altogether different from the present; but such representations are in all cases so vague and unfaithful, that they are of little or no use in aiding the restoration even of the ancient forms, much less the details of the architecture.'

"If the design of the great architect, Alan Walsingham, had been carried out, eight lofty turrets at the angles of the greater octagon, and four lofty pinnacles in the middle of its four longer sides, connected by a double range of open parapets of an enriched character, would present a corona of singular beauty and boldness, concealing altogether, or nearly so, the smaller octagon within, and rendering the architectural details comparatively unimportant.'

"We can hardly venture to indulge the hope, that the time will ever arrive when such a work will be accomplished; if this addition was made to it, the lantern of Ely, outside as well as inside, would be surpassed, in grandeur of outline and beauty of detail, by few productions of the architecture of the middle ages.'

"The Dean and Chapter felt therefore that they could not propose any record of the zealous exertions of the late Dean, so appropriate as the restoration of the central portion of the Cathedral Church; which, after the great improvements executed under his superintendence in the eastern and western portions of the fabric, would form, as it were, the key-stone of the whole work.

"The Dean and Chapter, therefore, at their first assembling, on December 30, agreed to the following Resolution:

"That Mr. Scott be requested to prepare a plan for the restoration of the octagon and lantern, with an estimate of the probable cost; and that this work, which was one of the remaining objects contemplated by the late Dean, be undertaken as soon as possible, as the most fitting public memorial of the

¹ Note, (*from another MS. of the late Dean.*) "If, however, the painting of the entire vault should be undertaken, it might be desirable to depart materially both from the ancient pattern, and the principle of the colouring."

zeal, energy, and liberality displayed by him in the renovation of our Cathedral Church.'

"This statement is now put forth, in the hope that the numerous friends and admirers of the late Dean will gladly embrace this opportunity of showing their respect and affection for his memory, by co-operating with the Dean and Chapter in the proposed restoration.

"According to the estimate of Mr. Scott, the expense of carrying out the contemplated improvements in the octagon and lantern will be about £5000."

BRISTOL CATHEDRAL.

It has been proposed by the Dean and Chapter to call in Mr. Scott and Mr. T. S. Pope to prepare a plan for the re-arrangement of this cathedral. The case is a very peculiar one, owing to the curtailment of the nave and the present position of the screen in the constructional choir. Mr. Scott, in a Report which has been partially published, argues for the further retrenchment of the ritual choir, so as to throw open the western part of the constructional choir, together with the transept, for congregational purposes. This proposition, involving, as it seems to do, an excessive reduction of the space required for the chapter and the singers, and especially of the sanctuary, besides lowering the whole arrangement of the building to something more nearly resembling the parochial, than the cathedral, type, has not met with unqualified approbation. The case is by no means an easy one. But there can be little doubt that the best plan for the Dean and Chapter to pursue would be to appeal to the Diocese for funds to enable them at least to begin the re-building of the nave. This would be the boldest, and (we believe) most successful course. For the proposed plan is little better than a *pis aller* and will excite little enthusiasm in its support. Meanwhile the Bishop has, with singular ill grace, fulminated against the whole scheme, as a vain attempt to recommend an unprofitable cathedral service in preference to unadorned parochial worship. Against this extraordinary opposition our warmest sympathies are with the Dean and Chapter; and we can only regret that the plan which their architect has advised them to adopt is not one which we can unreservedly support. The whole difficulty runs into the large question of the proper use and arrangement of cathedrals which formed the subject of discussion at our Anniversary Meeting. We subjoin Mr. Scott's Report, as it may be useful for future reference:—

"To the Very Reverend the Dean, and the Reverend the Chapter of Bristol.

"Reverend Sirs,—

"I have, at your request, carefully considered the questions proposed to me in reference to the re-arranging of your cathedral, with a view to increased accommodation.

"The question as it applies to the majority of our cathedrals is one of considerable difficulty. These vast edifices are evidently far beyond the dimensions suited to a single congregation according to the services of the Church of England, which pre-suppose that every person attending them should be

able distinctly to hear every part. They were designed for a different service, and were also, for the most part, intended especially for the uses of a great Clerical Body sufficient to occupy a very large choir, and who screened themselves round to such an extent as to be invisible from the nave.

"At the Reformation, when the Clerical Staff was usually reduced and the services rendered more congregational, the choir became the place for both clergy and congregation,—the remainder of the church remaining wholly unused, and thus involving the inconsistency of having vast temples, capable of containing immense multitudes, but only a minute portion of which, about as large, perhaps, as a college chapel, made any use of, and the remainder treated as a mere ambulatory, or a place to receive monuments.

"Let us for a moment consider what a cathedral suited to the uses of the Church of England ought to be.

"Being the great central and typical church both of the diocese and the city, it should, I think, be marked by the following characteristics:—it should, in the first place, be emphatically the *Diocesan Church*,—that at which the clergy of the diocese are from time to time called together to meet their Bishop, and in which the people of the diocese may assemble in almost unlimited numbers, to join in these especially solemn and diocesan services. It should be the church in which any other special services of a diocesan character would most naturally and most conveniently be held, and, consequently, that which would contain the greatest congregation. In the same way of the city itself,—it is its great central church, distinct from its many parochial churches, in not being intended for a fixed congregation, but being equally open to all the inhabitants. It is the church at which the services are celebrated in their highest form, and should therefore be well arranged for choral purposes; it is that to which a greater than usual number of clergy are attached, and should, therefore, have arrangements suited to this peculiarity, not only for the smaller requirements of every day, but for the more extended wants of special occasions. Again, as especially the Church of the People, its arrangements for congregational uses, and particularly for preaching, should be on the most ample and extended scale,—in short, it should be fitted to contain the greatest possible and the most promiscuous congregations, spreading over a surface the very greatest which the human voice can possibly fill.

"Now, in your church, all this may be provided for in a considerable degree, without being perplexed with that excess of space beyond what it is possible to use, which is involved in the opening out of our larger cathedrals. From the fact of the non-completion of the nave, the dimensions of the church are moderate; while the fact of its being only one half of an entire cathedral removes that architectural necessity for a screen of a very marked character, which exists in more perfect cathedrals; indeed the building will be better without any very pronounced division of choir and nave. On the other hand, the fact of the cathedral being placed amidst so vast a population, demands even more than usual consideration of its congregational requirements; in short, its primary demand is for a *nave* of the greatest possible capacity,—a wide area, in which a great assembly may both attend the church services and be addressed from the pulpit.

"To effect these great objects, the arrangement which naturally suggests itself is a limited choir at the eastern end, quite unobstructed towards the nave, being parted from it only by a low metal rail or screen, and the whole of the remainder of the church left open to the congregation, who may be provided for partly by light benches, and partly by chairs. The extent of the choir should be sufficient to contain the Clerical Staff, both practically and theoretically speaking,—so that on great occasions the dignitaries of the diocese should all find their allotted places. During their absence, their seats would practically be occupied (in all probability) by others, but the mass of the con-

gregation would view the nave as their portion, a small congregation occupying its eastern portions, and filling up westward as the numbers become greater; until on some great occasions, to say the least, and, as I should hope, more frequently, the entire nave would be filled, as ought to be the case with the central church of the city and the diocese.

"I may mention, though it is a secondary matter, that the design of the interior of the cathedral is one which ill bears any marked division, and needs good scope to see it to advantage; but that with this, its effect will be both beautiful and unique.

"I have the honour to be,

"Reverend Gentlemen,

"Your very faithful servant,

"GEORGE GILBERT SCOTT.

"London, June 28th, 1859."

ARCHITECTURAL NOTES IN FRANCE.—No. V.

RHEIMS, CHALONS SUR MARNE, METZ, TREVES, COLOGNE.

THE cathedral of Rheims must be so well known to most of the readers of the *Ecclesiologist*, that it would be almost an impertinence to enter into any detailed account of its peculiarities. It is most unquestionably a very noble, I might almost say, a perfectly noble, piece of architecture, and nevertheless it seems to fail in producing so great an effect on the mind as many other French churches of smaller dimensions and less architectural pretension. The truth is, that it is a work conceived and executed at two periods and by two (if not more) architects; and though the ground plan, some portion of the walls, and a little of the sculpture, of the first architect have been preserved, the general aspect of the church at the present day savours more of the later artist than of his predecessor. It was in the year 1212 that Robert de Coucy (a friend of Wilars de Honecort) commenced the erection of the present cathedral, and it was after his death and from circa A.D. 1250 to circa A.D. 1300 that the whole of the upper portion of the building, the western portion of the nave from the ground, and the elaborate western façade were in course of erection. There remains to us, therefore, little of genuine First-Pointed work, for it has been clearly shown by M. Viollet Le Duc that the lower stage only of the building was the work of Robert de Coucy. He seems indeed to have contemplated a building of greater height and grandeur than the present, since his work is remarkable for the great size of the buttresses and the thickness of the walls, which were diminished at once, and abruptly, by the architect who followed him, and whose work is nevertheless amply solid and massive for the existing edifice.

It will be seen from what I have said, that we must not go to Rheims expecting to see a work of the best period of the thirteenth century. We shall find a small portion of sculpture in one of the doors of the north transept, and the plan and basement story of the building through-

out, of this early date, but the bulk of the structure and almost the whole of the decorative features are purely Middle-Pointed work of the end of the thirteenth and early part of the fourteenth century. There is exquisite grace about most of this work, but an entire lack of that stern character which makes Chartres the grandest of French churches; there is prettiness where there should have been majesty; and in parts a nervous dread of leaving a single foot of wall free from ornament, which reminds one much more of the work of an architect of the nineteenth century than of one of the thirteenth. The west front on which all the greatest efforts of the later architects of the church were lavished, can thoroughly please none but those who see in elaborate enrichment of every inch of wall the evidence of art, whilst I need hardly say that to those who have studied the best examples of architecture in whatever style, such elaborate ornamentation is in itself an evidence of weakness. There is a kind of sacredness about the simple breadth of wall and buttress which must be revered by all who would produce really grand work. But for this the later architects of Rheims had not the slightest feeling, and their work seems therefore to me to be more really allied to the debased art which followed it, than to the pure early work which had immediately preceded it. As at Laon, so here, the original design was to have a grand group of towers and spires, six for the three grand façades, and a seventh over the crossing. Some of these spires were, I believe, actually erected, and in lead; and whether this was the first intention or not it is certain that the plumber's work was in great request in this church and city, as there still remains a very fine flèche on the point of the apse roof of the cathedral, some good detail of lead work on the roofs, and a much modernized leaded steeple in the church of S. Jacques; whilst in the west front of the cathedral we see large gurgoyles of lead simulating enormous animals. The interior of the cathedral is very noble in its proportions, (though the triforium might well have been more dignified,) and is remarkable for the immense size of the capitals of the piers in the nave; they are very closely copied from natural foliage, and fail to satisfy me that such work is the best fitted for architectural enrichment. The decoration of the west end is not confined to the exterior, the whole inside face of the wall being divided into panels and niches filled with foliage and single figures. The stone imitation of hangings in the lower part of this wall ought to be recorded, though hardly without a protest.

On the south side of the cathedral is the Archbishop's palace which still retains its thirteenth-century chapel of two stages in height, and good, though simple, character. It is a parallelogram of five bays in length with an apse of seven sides.

And now that I have ventured to say so much in the way of criticism upon what I believe most Frenchmen consider their most glorious church, and without any attempt at a detailed account either of its general architectural arrangements or its sculptures (the latter exceedingly rich and suggestive,) I must take my reader with me along the dreary dirty road which leads to the squalid quarter of the city in which still stands as a rival to the more modern cathedral the enormous

church of S. Remi. The exterior, with the exception of the apse, has been much modernized, and presents accordingly but few features of much interest. The south transept has been all re-modelled in Flamboyant, whilst the nave is simple Romanesque, and the west end—recently almost entirely re-built—is a singular agglomeration of anomalous work, half classic or Pagan, and half Romanesque or Gothic and Christian. In the apse we have flying buttresses supported on fluted shafts, a clerestory of triple lancets, and a triforium also lighted with three-light windows. The proportions of the buttresses, roofs, and walls are however heavy, and unskilful, and give evidence of the early date of this nevertheless very grand attempt. It is on entering by the transept, through a doorway covered with fine Flamboyant sculpture, that we see how grand the attempt was, and how fine the internal effect. I think I know no church whose whole interior gives a greater idea of spaciousness and size, whilst the beauty of the design of the apse and the aisle and chapels round it is extreme. And indeed the appearance of size does not belie the facts, for the dimensions of the building are singularly fine. It has a Romanesque nave and aisles (groined with a Pointed vault) of thirteen bays, transepts, and a choir of three bays with an apse of five. Round the apse is the procession-path aisle, and opening into this a series of chapels, whereof the five eastern are very noticeable. The Lady chapel is of three bays in length, with an apse of seven bays, whilst the other four are very nearly circular in plan, and each of the chapels opens into the aisle with three arches supported on delicate detached shafts. The groining of each of the four smaller chapels forms a complete circle in plan, with eight groining ribs, whereof two are supported on the columns opening into the aisle. Each chapel is lighted by three windows, recessed so much as to allow of openings being pierced in the groining piers so as to admit of a passage all round the interior. This arrangement (as well as the beautiful planning of the chapels) is a distinct feature of the churches of Champagne. The chapels of Notre Dame Chalons sur Marne are similarly planned, and in those of the cathedral at Rheims it is clear that Robert de Coucy had the same plan in his eye, though he gave up the triple-arched entrance from the aisle; whilst at S. Quentin we see an almost similar plan at a rather later date. The whole of the nave retains the original very simple Romanesque arcades, and lofty groined triforia; but its groining throughout is fine Early-Pointed work and of grand dimensions, the width in clear of the vault being about forty-five feet. It is a curious fact that in this nave the triforium compartment is absolutely more lofty than that below it which contains the arch opening into the aisle. In the choir there is a sort of fourfold division in height such as I have described at Soissons and Laon, an arcade of Pointed arches being introduced between the clerestory and the triforium; but as this arcade is in part a continuation of the lines of the clerestory windows, and as there is no string-course to divide the stage in two, the effect is better than in other examples of the same arrangement.

There is much matter for careful study in the interior; among other things may be noticed the remarkably fine and large corbels supporting the groining shafts in the eastern part of the nave, adorned with figures

of the Prophets bearing scrolls, and still retaining traces of their old colouring; and again, the very beautiful sculpture of some of the early capitals near the western end of the nave, and on either side of the great western doorway. In the windows of the apse are some small remains of fine early glass.

Among the other architectural remains in Rheims, is the church of S. Maurice, consisting of a Romanesque nave and aisles, and a lofty groined Flamboyant choir: the west front of good character, having small buttresses supported on shafts on each side of the central door, and separating the western triplet of broad lancets above the doorway. The rest of the church is very uninteresting.

There is also the church of S. Jacques, whose west front has the unusual feature of a sham gable on either side of the real central gable.¹ These gables are above the aisles, and completely conceal their roofs and the clerestory. The nave is of Early-Pointed date, but very much altered; only the two eastern bays appearing to retain the original triforium and clerestory, the latter a lancet with internal jamb-shafts, which are continued into the triforium, and form a portion of the arcades of four Pointed arches which occupy each bay, an arrangement very similar to that of the clerestory of S. Remi. These two bays are groined with a sexpartite vault, which is slightly domical in its longitudinal section. The alternate piers in the nave consist of coupled columns of very solid character, and with very deep capitals. Some of these columns are regularly fluted. The rest of the nave has been much altered in the fourteenth century, whilst the choir is Flamboyant, with aisles of Renaissance style, but groined in stone. The crossing is surmounted by a very large flèche almost completely modernized, but showing still some large three-light windows of Middle-Pointed style, and of timber covered with lead.

The *Maison des Musiciens*, in the Rue de Tambour is a well-known example of excessively good domestic architecture of the thirteenth century.

From Rheims I made my way by railway to Chalons sur Marne, where I was rewarded by the sight of one of the most interesting churches I have ever seen, that of Nôtre Dame, and of a cathedral of inferior interest. It was the more gratifying to find such really fine work just on the extreme borders of the country to which French influence extended, and beyond which to the eastward the churches appear to be entirely German in their style.

The points of resemblance between Nôtre Dame de Chalons and the church of S. Remi at Rheims, are too obvious to be overlooked. The planning and the general design and detail of their chevets are precisely similar, though the scale of Nôtre Dame is considerably smaller than that of S. Remi. The former church has however the great advantage of being of the same character throughout, wonderfully little damaged by time, and singularly fortunate among French churches in being under the care of a priest, M. Champenois, whose zeal and enthusiasm for his beautiful church is equalled by the care and skill with

¹ The arrangement of these gables recalls to mind the very similar arrangement at Salisbury and Lincoln.

which he has himself carried out its restoration. It is the most conservative restoration I have as yet seen in France; it could not be more conservative, and hence it is impossible that it could be better. M. Champenois feels that every stone is a deposit entrusted to him, and I would that we saw signs of such zeal as his rather oftener in the French clergy. Unfortunately, it seems to be too generally the case that they take no interest whatever in the churches which they serve. They have been taught to look to the government as the owner and restorer of all religious buildings, and they have ceased to concern themselves about either the security of their fabrics or the character of their fittings and decorations. Fortunate indeed is it for us in England that the State is not so careful for us as it is in France, for then we should see here, just as we do there, a people utterly careless of the noble buildings which surround them, in place of—as we do here—a people whose love for their old monuments is enhanced and in part created by the fact that they are themselves perpetually invited to help in their restoration and repair.

The church of *Nôtre Dame* consists of a nave and aisles of seven bays in length, transepts, and a very short apsidal choir (an apse of seven sides), with an aisle and chapels planned like those of *S. Remi*, beyond it. There are four towers, two at the west ends of the aisles, and two in the angles between the transepts and the choir. The triforium throughout is large, lofty, and groined. As at *S. Remi*, the external effect of this church is much inferior to the internal effect. It is rather too heavy and ungainly, and savours much of the character of German Romanesque work. The four towers have the defect of being almost exactly alike, of four stages, richly adorned with round-arched arcades, and rising hardly at all above the level of the ridges of the roof. The south-west tower retains its fine leaded spire, with four tall pinnacles at its base, and a cluster of eight spire-lights about midway: it is an exquisite example of leadwork, and still more precious to us as affording evidence of the extraordinary extent to which decoration was sometimes carried in the Middle Ages. The pinnacles at the base still retain distinct traces of decoration on the lead, each side having a large crocketed canopy, below which is a gigantic figure, in one case of an archer with a bow. The whole is done in white and black only, the ground being the dark lead on which the white lines seem to have been marked by a process of tinning or soldering. It is a kind of decoration which we may well attempt to revive. A spire very similar to the other has recently been erected on the north-west tower, and the western front is now therefore quite in its old state, and singularly well does it look. I almost doubt whether the addition of similar spires to the two eastern towers, for which the *Curé* is now collecting funds, will really improve the look of the church. With four steeples, it is well that two at least should be pre-eminent, which is the present state of the case; whilst the completion of the others would reduce all to the character of mere turrets—a result not to be desired.

The variety of string-courses and cornices throughout the exterior of this church, all filled with sculpture of foliage, gives a very ornate character to the external detail.

The principal entrance is by the south door of the nave. This has been cruelly damaged, indeed, nearly destroyed, but what remains is of great interest, owing to its very close resemblance to the noble western doorways of Rouen Cathedral, of which I gave a description in a former paper; the doorway is double, with eight shafts in each jamb, the alternate shafts having figures in front of them, as in the west doorways of Chartres; whilst the tympanum is similar also, having a figure of our Lord, surrounded by the emblems of the four Evangelists. Portions of archivolt enrichments and other sculpture have been dug up in the neighbourhood of this doorway and carefully preserved, and they appear to me, by their vigour and grandeur of character, to be undoubtedly the work of the same artist, and possibly portions of this once magnificent, but now woefully mutilated entrance.

It is in the interior, however, of this church that the effect is finest and the architecture most noble. The whole is very uniform in character throughout, marked by great solidity of construction and proportion, and by the boldness and distinctness of all its architectural detail. The triforium throughout opens with two arches enclosed within another, the spandrels being unpierced, and throughout the church it is groined; nor must I forget to say, that at the present day the spacious area it affords is turned to some account; for, when I was there, on one side they were making the organ pipes, on the other constructing the organ, and in another part the carpenters were busy upon the organ case; and the Curé assured me that he not only had the satisfaction of seeing everything executed in the best possible way, but at the same time there was no inconvenience, and no want of reverence, on the part of the workmen. The clerestory consists throughout of lancet windows, the lower portions of which are filled in with an arcade in the manner I have described in the Choir of S. Remi, at Rheims. The sculpture throughout this church, though almost entirely confined to foliage, is very instructive, and at the same time a little puzzling; for we see almost side by side work of the best Byzantine character—almost rivalling the sculpture we see in Venice—and distinctly thirteenth century French work, whilst the building itself shows no corresponding diversity, and I can only suppose, either that the sculpture was in hand much longer than the building of the church, or that two sets of sculptors were at work, the one educated in a Byzantine school, the other influenced by the more developed school of the *Île de France*.

I have said enough, I trust, to induce others to examine carefully this very interesting church; it is valuable as being a little in advance of the most perfect period of the French Pointed style, and as being much more instructive, therefore, than a building which, like the cathedral at Rheims, is in the main a little after the most perfect period, and full, therefore, of symptoms of decline, instead of promise of advance.

From Notre Dame to the Cathedral it is a descent from the finest early First-Pointed to common-place Middle-Pointed, full of German character in its detail. The west front and the whole of the apse have been much modernized, and the finest remaining portion of the exterior is the north transept front. The windows are geometrical Middle-

Pointed of four lights, and the flying buttresses on a large scale, double and surmounted by pinnacles. There is some good stained glass of late date in some of the aisle windows.

Another church, dedicated, I think, to S. Alpin, has a nave and aisles of six bays groined, without a triforium, and of the same date as Notre Dame. There are transepts and a central tower, and a choir in Flamboyant style, and of a most unusual plan; the two arches east of the tower diverge from each other, so that the width of the choir gradually increases up to the point at which it is finished with an apse of three sides. An aisle surrounds the whole, the windows of which retain some very rich stained glass. This choir is the most remarkable example that I have met with of a very late revival of, perhaps, the earliest type of chevet. There are a great many altars in this church, pews throughout with doors, and no sign whatever of any improvement. In Notre Dame, where pews had disappeared and everything was being restored, all the side altars had disappeared, and there was only one altar left beside the principal altar in the choir.

And here I might well conclude these notes of French architecture. From Chalons I went to Toul, and thence by Metz to Trèves, and I found, as might be expected, nothing but German work. At Toul there are two churches, the cathedral and S. Gengoult, both of some interest, and with good cloisters; but it is very remarkable how we find here, not only German detail, but the favourite German ground-plans also; S. Gengoult is a cruciform church, with an apsidal chancel, and a small apsidal chapel on each side opening into the transepts; whilst the cathedral has an apsidal choir without aisles, and a square-ended chapel on each side opening from the transepts. The window tracery in S. Gengoult is perhaps the ugliest ever devised even by German ingenuity, and yet of early geometrical character (circa A.D. 1300), and still retaining much very beautiful glass of the same date.

The nave of the cathedral has been recently seated with very smart fixed open seats, of the kind which might have been erected fifteen or twenty years ago in England.

Of Metz I can say but little more than of Toul. The cathedral is undoubtedly magnificent in its scale and general proportions; but its detail throughout is miserably thin and meagre, and the church appears to me to be utterly undeserving of the praise I have heard bestowed on it by some English authorities. Of course, however, the degree of admiration felt for such a building depends very much upon the standard of perfection which each man sets up for himself. If he comes to Metz strongly possessed with a sense of the noble character of German Gothic, of course he will admire this extremely German edifice; if, however, he have the slightest feeling for early French art, I imagine that he will turn away with disappointment and sorrow from this church, so vast, and yet, as compared with fine French churches, so tame, poor, and weak.

The best of the other churches in Metz is that of S. Vincent, a work of better style than the cathedral, and with a well planned German east end, showing undoubtedly marks of the same hand as (or at least of imitation of) the famous Liebfraukirche at Trèves.

From Metz I made my way by Sierck (whose small church has a

groined roof forty feet in clear width) to Saarburg; here the church is noticeable for a tower oblong in plan, and roofed with two thin octagonal spires which unite together at the base; and from Saarburg I went to Trèves.

Trèves well deserves a long notice. Its churches are full of interest, the cathedral for students of early art, and the Liebfraukirche, as being (I think) the most beautifully planned thirteenth century church in Germany. The close juxtaposition of these two churches is singularly effective in all points of view. Then there are the very fine Roman remains, and finally a really enormous number of houses of the thirteenth and fourteenth century, all in very fair preservation. From Trèves, by the interesting abbey of Laach, I reached Cologne, and at once made my way to the cathedral, anxious to see whether the opinions which have grown on me more strongly the more often I have visited it, would remain unshaken now that so great progress has been made in the new work. It is impossible to overrate the excellence of all the new constructions; nor are they obviously open to any hostile criticism in regard to their conformity with the general character of the old work; but it is at the same time useless to conceal the fact, that the work is of a poor kind, and that it certainly does not improve as one sees more of it. The only comfort is that the interior will be much finer than the exterior, and that it is worth while therefore, to put up with some shortcomings in the latter in order to obtain what will, no doubt, be the sumptuous effect of space, height, and (I hope) colour, which the former promises to afford. It is much more difficult to spoil the interior than the exterior; it must of necessity be simple and uniform, and it admits of less attempt at enrichment with such crockets and pinnacles as cover the exterior. The south transept front, which is the most conspicuous portion of the new work finished, is, I think, thoroughly unsatisfactory. The crocketed gable over the great window, repeated again just above up the roof gable, is perhaps the most unhappy repetition of a leading line that could have been hit upon. If a gable was necessary over the window, it should have been different in its pitch from the other; and then again, however much the old architect indulged in reedy mouldings, and endless groups of crockets, it does seem to be a sad thing that a nineteenth century artist should feel bound to emulate his enthusiasm for such worthless things. I grant at once, that he has done no more than follow precedents. In the old west front of the cathedral, there is scarcely a moulding three inches in diameter, whilst the central doorway between the steeples is very small, and made up of a repetition *usque ad nauseam* of orders of reedy mouldings and small flowers, and admits not for one instant of comparison with any good examples of French doorways; and it is indeed very striking how, as one comes fresh from French churches, all this work looks thin, petty, and wanting in expression.

In the sculpture of foliage in the new works, the system seems to be to take sprigs of two or three leaves and fasten them against a circular bell, with no evidence of any kind of natural growth, and no proper architectural function to perform. They seem to require a piece of string or a strap round them to attach them to the bell. The copying of the foliage is perfectly naturalistic, even to the marking

of the fibres on leaves, which are to be elevated to a great height in the building. I have heard all this sculpture so often referred to in terms of the highest praise, that unpleasant as it is to criticize work executed at the present day, I feel that I am bound to express my dissent from those who so speak of it. The whole work is so famous that all the world is interested in it. English tourists, year after year, going in great numbers on their travels, admire thoughtlessly everything that they see, and architects even seem to me to follow in their wake, forgetting that our true function is not simply to admire the work, because it is a vast and noble enterprise, but to weigh and compare it with the most perfect work we can find, and to endeavour, if the faults we see in it are great, to point them out by way of warning for ourselves and others. Indiscriminate admiration of such a building does enormous mischief, just as a wild enthusiasm for the fourteenth century work which we see throughout Germany, would be fatal to the eye and taste of the enthusiast.

Undoubtedly the architect of Cologne has had an office of enormous difficulty. The national enthusiasm, which has raised the funds hitherto expended, must have needed very cautious treatment. It would probably indeed be indispensable that the steeples if ever completed, should be built exactly on the old plan so curiously preserved and discovered, but the elevation of the transepts on which so very much of the external effect of the whole church depended, was just one of those points on which the architect might have ventured (one would have thought) to step out of the old path a little, and—just as the old architect when he wanted a perfect ground-plan went to Amiens for his example—he might at this day have gone to Chartres, or Amiens, Rouen, or Paris, and grafted something of their grace and grandeur on the otherwise merely German conception of façade which he has given us. That this might have been done without detriment to the old portions of the building is I am sure unquestionable; and that if well done it must have resulted in great gain and increased beauty is equally certain. If, (as we all with insignificant exceptions admit,) it is well for us to study early French art as well as English, surely some attention to it must be even more necessary in Germany, whose national art was inferior, in the 13th and 14th century, not only to that of France, but almost as much to that of England.

And here I must conclude this series of papers. I am well aware what injustice such hurried notes as I have been able to put together may appear to do to the noble buildings they attempt to describe. But I shall not be sorry to know that my descriptions are incomplete and inadequate, if one consequence is that I am able to induce other students who would not otherwise have done so, to tread in my footsteps, and to complete for themselves the impressions which I have so inadequately attempted to convey. In the part of France which I have been describing, we may all travel and learn without any fear that we are looking at anything foreign to the traditions of our own country. The art is one and the same, grander it is true generally there than here, but on the other hand less varied in style, and never more truthful or more really loveable and admirable.

GEORGE EDmund STREET.

THE ANSCHARIUSKAPELLE IN HAMBURG.

In the fourth number of the *Christliches Kunstblatt* we find a description, accompanied by a ground-plan, sections, and elevations, of the new Pointed church of S. Ansharius, lately built for Lutheran worship in Hamburg. We wish we could give the design, which appears to be the work of two young architects, Messrs. Glüer and Remé, more unqualified commendation.

The whole structure is raised upon a lower story, which forms not only a school, but a schoolmaster's house—the latter at least inconvenient enough. In this lower stage, unfortunately, there is little or no attempt at Pointed effect at all.

The plan of the church itself comprises a broad nave, with short aisles of only two bays at its eastern end, a stunted square-ended chancel, or rather sanctuary, and a west gallery. The total length is about 75 ft., by about 35 ft. broad, exclusive of the aisles. The nave is entered under the gallery at the west end, the door being approached by external staircases, which have nothing Pointed about them but pierced parapets. To speak of the inside first. The nave area is closely filled with benches, so arranged as to leave passages in the middle and against each wall. The dwarf aisles have benches placed longitudinally. A pulpit stands at the south side of the (narrow) chancel-arch; and the sacramental table, surmounted by a canopied and niched Pointed reredos, stands forward in the small recess, so as to leave a passage behind the reredos. The pulpit has a Pointed sounding-board. The chancel recess is vaulted: and on its north side there is a door to a small vestry. The nave has a low, and very heavy and inelegant, wooden roof, with collar beams. The arcades to the aisles are of two arches, sustained by a cylindrical shaft with flowered capital. The windows are of two trefoiled lights, with quatrefoils in the head; except the east window, which is of three lights with tracery, and seems to have a figure in stained glass in the middle light. Above the organ there is a small traceried round window.

Externally, the contrast of the nondescript style of the basement and the Pointed upper part is very disagreeable; and the general effect is one of great baldness and poverty, with rich insertions of Pointed detail in bad taste. There is a heavy cornice all round. The windows are without hoods or mouldings. The buttresses are of a thin Third-Pointed type. The roof is covered with patterned tiles. A cross-surmounted single bell-cote crowns the west gable; which gable, together with that of the bell-cote, is clumsily haunched. A purposeless round-headed window and two cruciform apertures are inserted above the rose window in the west façade. The head of the west door is square, under a traceried arch-head; in which there is placed the effigy of a saint.

The design does not exhibit any great skill or knowledge; but we suppose that the fact of its adoption shows that the Pointed style is holding its ground. It is strange that Mr. Scott's rich Pointed church in Hamburg has not set a better example.

THRONDHEIM CATHEDRAL.

(The Cathedral of Throndheim; published by order of the Norwegian Government. Text by Professor P. A. MUNCH; drawings by Architect H. E. Schirmer. Folio. Christiania: printed by W. C. Fabritius. 1859.)

A MORE superb monograph than this richly illustrated description of the great Norwegian metropolitical church we do not remember to have seen. It reflects great credit on the Norwegian Storthing that it has ordered the preparation and publication of so accurate and elaborate a history of this great national ecclesiastical monument. The long neglected condition of Throndheim cathedral has hitherto been a reproach to Norway. But a better day has dawned. Nothing can be better than the spirit in which the editor has seconded the wishes of the Government; and he informs us that, while there is little hope of raising the cathedral to its former splendour, "even as Norway itself cannot hope to regain the power and authority she once enjoyed," yet the authorities have resolved not only to preserve what remains but to restore the building to at least a decent condition. This undertaking, however commendable, will be by no means an easy one, and we hope that a destructive restoration will not be lightly entered upon. It is, however, deeply interesting and instructive to see the proofs of the growth of a true ecclesiological spirit in the Norwegian Church, and we cannot but hope that it may there, as elsewhere, be a note of a still more sacred religious revival. The ecclesiology of Norway may be regarded in some degree as an offshoot of our own movement. Professor Munch, the learned editor of the present volume, is not unknown to our readers as an earnest fellow-labourer in the same field. He seems to affiliate himself to us by the adoption of our own Pointed nomenclature; and the old friendly connection of England and Norway seems renewed in the fact that not only is the original text accompanied by an English version, but that the illustrations of the present sumptuous volume on wood and on copper bear the familiar names respectively of Jewitt and Le Keux.

Throndheim cathedral is not unknown among English ecclesiologists. It has been described by an eyewitness in our own pages, and Mr. Ferguson's useful manual gives a ground plan with measurements and dates. But never before have we had an opportunity of examining its architecture so thoroughly. The present work contains the fullest possible ground plans, elevations, and sections, besides many plates of details.

Professor Munch begins his admirable description of the church with a brief historical summary of the early ages of Norwegian Christianity, showing the causes that made the shrine of S. Olave in Throndheim not only the centre of the national religion, but the sanctuary and palladium of national freedom and independence.

S. Olave died in battle in 1030, and was almost immediately canon-

ized by popular acclamation. But it was not till 1150 that his countrymen obtained from Pope Eugenius III. a promise of the enfranchisement of Norway from the spiritual supremacy of the metropolitan of Lund. It is interesting to know that the Papal Legate who constituted the Norwegian province was our own countryman, Nicolas Breakspere, who indeed succeeded to the Papacy before the final arrangement of the business. The Orkneys, Shetland, and Man, were all comprised in the new province; and among other proofs of the then ecclesiastical union of Norway and England, it may be mentioned that Stavanger cathedral is dedicated in honour of our S. Swithin, of Winchester. Indeed Professor Munch asserts that most of the clergy of Norway, in the eleventh and twelfth centuries, were either English born or English bred; and he delights to identify the derivation of the Norwegian architectural styles from this country.

In 1161 Archbishop Eystein Erlendsson (Augustine) began the rebuilding of the new metropolitan church. Professor Munch with much acumen, by a comparison of documentary evidence with the actual phenomena of the cathedral, determines that Eystein did not touch the then existing church of Olaf Kyrri, containing the saint's shrine. Leaving that as the choir of his new plan, he began a Romanesque transept at its west end. This transept might well, from its detail, be an English building; and the two eastward chapels, one to each transept, have the English peculiarity of a square east end. The transept consists of three squares, each 31 ft. 7 in. internal measure, with walls of 6 ft. 4 in. Eystein was a fugitive from his see for some years in England. The choir does not seem to have been touched till about 1231; and then, instead of removing the old walls of the preceding church, the builders appear to have added external aisles, (which are consequently unusually narrow), and, above the solid stone choir walls, to have erected a triforium and clerestory and vaulting of admirable First-Pointed. Accordingly these massive ancient choir walls still remain, pierced irregularly with rude apertures, and wholly covered in by the airy fabric which soars above them. We may here digress so far as to say that if, as we fear, the architect Schirmer contemplates in the restoration of the church the removal of these ancient walls and the substitution of a copy of the nave arcade, we shall deeply lament it. A view of the interior, as theoretically restored, in this way, appears at the end of the volume; and we note no disclaimer of the intention to carry it out. The sacrifice of the actual walls of Norway's most ancient sanctuary would be a simple barbarism.

To continue. Assuming the choir to have been constructed in this manner between 1231 and 1248, we find actual evidence that in the latter year the nave was begun in excellent First-Pointed. The crown, or octagon, at the east end of the choir, (which is the great glory of Thronheim), was probably a somewhat later addition. Professor Munch attributes it to 1311-1332, and not without great probability. For the architecture is a very unusual combination of the features of First and Middle-Pointed, such as might well be the work of an English architect called upon to design a church at so distant a spot. Professor Munch is of opinion that the church was designed throughout by Eng-

lishmen, and he thinks that the successive styles of Pointed were developed in Norway somewhat later than among ourselves. In particular, we may observe,—what he has forgotten to mention,—that the peculiar split quatrefoil, which is seen at Canterbury and many churches of Kent, is found in the triforium of this Thronðheim octagon. While we are speaking of this octagon, we may add that it is a mistake to suppose it was ever the shrine of S. Olave, any more than Becket's crown at Canterbury was the shrine of S. Thomas; or again that it was the choir. The shrine was undoubtedly in the constructional choir of the cathedral, and the octagon was probably a lady chapel. Professor Munch compares it not very happily with the "retrochorus" of our English cathedrals. It follows that the beautiful pierced stone screen which divides the octagon from the choir is no rood-screen at all, though it has often been taken for one. It is nothing but a very elegant and novel method of connecting the lofty chancel with the still loftier octagon which is added—somewhat clumsily added, we must own—to its east end. The octagon itself is slightly irregular in plan in order to contain S. Olave's well, which still remains, with an external as well as an internal method of approach. Northward of the chancel, and at some little distance, though connected with the church by a short cloister, stands the apsidal Romanesque chapel of S. Clement, called indifferently the lady chapel or chapter-house. This was probably built by the same Archbishop who began the transepts and central lantern. The nave was a fine design of eight bays, with two towers added on the outside of the westernmost bays. Thus the western façade—of which only the lowest story, covered with imagery, remains—must have been very broad and dignified. Professor Munch compares it with Lichfield, and Mr. Fergusson with Wells. Remains of a cloister are still traceable on the south side.

Having thus recounted the history of the rise of the church, Professor Munch proceeds to describe its fall. It suffered from conflagration in 1328, before the completion of the octagon; which may account for the fact that the interior arcade is of a more advanced Pointed style than the outer walls. Fires again occurred in 1432 and 1531. The last accident wholly destroyed the nave, which has never been rebuilt, only the lower walls remaining. After this date, the octagon appears to have been used as the choir, and the actual choir as the nave. The abominations of the pews and galleries, and fittings for the reformed worship, are feelingly deplored by the editor. He speaks of the "introduction of that wooden lumber, such as the boxes aforesaid and other trash, which for so long a space was thought indispensable in Protestant churches." We will not trace the downward progress. Professor Munch gives a very interesting account of the state of S. Olave's body when the shrine was disturbed, in the troubles of the Reformation, in 1536. The shrine was stolen, but the body actually remained on the altar till the war between Sweden and Denmark, from 1563 to 1570. The Swedes then carried away and buried the body. But on July 8th, 1565, the inhabitants "translated" the relics back to the cathedral. "This was done with great pomp; the shrine was carried to the church in a procession of the clergy, the present noble-

men, the military officers, and the citizens, and deposited in a brick-laid grave or vault." . . . "The exact place where the aforesaid brick-laid grave is to be looked for, is not now known; but very probably it will be found when the repairs now contemplated are begun, that is to say, if there are signs by which it may be identified. But whether the body be found or not, it is yet a satisfaction to know that it continues to rest at the same church which owes its origin to the saint, and from which, during five centuries, he spread lustre over the whole kingdom."

We need only add the chief dimensions. The total length is 334 ft. 9 in., and the breadth of the transept is 166 ft. 6 in. The choir is 85 ft. 7 in. in length, and widens in its breadth from 35 ft. 5 in. at the west end, to 37 ft. at the east. The narrow chancel aisles, following the deflection of the original church, are 10 ft. 8 in. in width at the west end, and 14 ft. 4 in. at the east. The nave had an external length of 140 ft. 4 in., and the west façade, including the towers, was 127 ft. 1 in. in breadth. The lantern arches are 59 ft. 6 in. high. The choir clerestory is 21 ft. 6 in. higher, the ridge of the choir roof being 107 ft. high.

In conclusion, we have greatly to commend Professor Munch's English version of his text. There are some natural, but very excusable, misprints to be credited to Mr. Fabritius: but the author's English is nearly faultless, though he occasionally coins forms such as "perspective." Only one unintelligible word struck us, and that is "interimistic." The drawings also are most creditably executed by the architect associated in the task. We have only to renew the expression of our hope that the contemplated restoration of this noble church will not be too sweeping and destructive.

SOME NOTES OF A TOUR IN GERMANY.—No. III.

To the Editor of the Ecclesiologist.

Greenhithe, August, 1859.

MY DEAR MR. EDITOR,—The castle of Nuremberg contains an important collection of early German pictures, of which the greater portion are arranged in a large hall, and are in keeping with its mediæval decorations and design. They comprise several good examples of Wohlgemuth,¹ including a group of popes, bishops, and cardinals, kneeling; a Last Judgment; a Deposition; an Ascension; an Agony in the Garden, which is dark in colouring, and without *nimbi* round the heads of our Lord and His disciples; an Entombment, signed and dated 1511, in the style of Altdorfer; and a fine Crucifixion. Another Crucifixion with SS. Mary and John, here ascribed to an unknown artist, closely resembles Wohlgemuth's authentic productions. The following are among the other more noteworthy pictures in this gallery.

¹ Or possibly of Hans Burgkmair, to whom, if I mistake not, some of them are ascribed. Be this, however, as it may, they "strongly," says Kugler, "recall the manner of Wohlgemuth."

(1.) A very large painting in distemper, executed by Hans Schänffelein in 1517. It is a dramatic composition of many figures, and represents the Presentation of our Lord by Pilate to the mocking Jews. (2.) An excellent triptych, erroneously marked with the name of Martin Schon, whose genuine works, according to Waagen, are only to be seen at Colmar. Its central compartment contains the Adoration of the Magi; and on its wings, in four divisions, are the Annunciation, the Nativity, the Flight into Egypt, and the Massacre of the Holy Innocents. (3.) A triptych, dated 1493, each wing of which is painted with saints, and the centre with a subject which, upon a hasty view, I took to be the very common one of the Mass of S. Gregory, but which Mr. Webb describes as "S. John Evangelist, saying Mass, and having a vision of our Lord. Just before him," proceeds Mr. Webb, "a stone is seen uprooted from the pavement. The altar is vested with an antependium of red damask with yellow border, and fringed at the bottom in green, red, white, blue, and yellow. A narrow superfrontal of blue, fringed in green, is seen under the linen cloth, which hangs down the sides and is fringed at the ends. Two candlesticks are shown, and the chalice standing on an open corporal. There is a carved triptych, and side curtains on projecting rods."¹ (4.) The Annunciation; by Lucas Cranach. (5.) A very gorgeous picture on a gold ground, of all the Holy Family. Here, as in the painting of the same subject in the Staedel Museum at Frankfort, the Blessed Virgin with the Child, and S. Anne, are hovered over by the Dove, which proceeds from the Eternal FATHER. Tapestry is held behind them by angels. Their relatives, twenty in number, are portrayed in radiant colours; and the name of each person is annexed. (6.) S. George and the dragon; an old and good copy of a painting by Albert Dürer.

From the picture gallery is an ascent of a few steps to the Ottmarskapelle, where, in the south aisle, is a triptych with carved centre, and three paintings on each wing in the manner of Wohlgemuth; in the north aisle, a triptych with the Blessed Virgin and Child, and SS. Henry and Cunegunde, sculptured in the middle compartment, and painted on the left door with S. Martin, and (on its reverse) S. Elizabeth of Hungary; and on the right, with S. Wenceslaus and (on its back) S. Barbara. A relief of the Coronation of the Virgin in this chapel, ascribed to Veit Stoss, "has all the delicacy and grace of a missal painting by Julio Clovio;" and another, by the same sculptor, of the Last Judgment, surrounded by small subjects representing scenes of the Passion, is of great beauty.

The east end of the chancel is adorned with a curious carving of the Last Supper, and paintings of the Ascension and Descent of the HOLY GHOST at Pentecost; and on the south side is a picture of our LORD standing in the sepulchre, between SS. Mary and John.

The apartments in the castle appropriated to royalty are connected with this chapel. They are ornamented and furnished with simplicity and good taste, in the style of the fifteenth century, but are neither spacious nor numerous.

Our first visit in the afternoon was paid to the Town-hall. We

¹ "Continental Ecclesiology," p. 113.

found its principal chamber, the Kaiser Saal, encumbered with large specimen plants, &c., which were being arranged for an horticultural exhibition. This room is adorned with wall paintings in oil, of which those on the north wall (including a group of musicians, commended by Mr. Webb), are by Albert Dürer.

A short walk from the Rathhaus in an eastwardly direction, brought us to the Landauer, or Lindau gallery, which comprises upwards of three hundred pictures, but few of any great value in an ecclesiological point of view. By Albert Dürer there are portraits (43 and 44) of the Emperors Charlemagne and Sigismund, "two powerful and dignified figures," says Dr. Kugler, "executed in Durer's forcible outline and free painting." These were formerly, I believe, in the castle, and stand in need of careful restoration. (176.) The Crucifixion; by Altdorfer, is an excellent and highly finished specimen of that master. (165.) S. John in a vessel of boiling oil; (171,) the Virgin and Child on a crescent, with (176,) its companion picture; and (177), CHRIST disputing with the doctors; are paintings of some interest: as is (184,) a work by the elder Holbein, (signed ". . . S. HOLBAIN I.," in which S. Mary and the Divine Infant are pictured beneath a canopy of gold cloth sustained by three angels, two of whom also hold a crown over the Blessed Virgin. Above all, traced in dark lines on the gilt background, are more angels in a semicircle, adoring. To the right of S. Mary, on a wall which extends behind her, stands an hour-glass.

From the Lindau Gallery we went to the church of the HOLY GHOST, where in the sacristy we saw a wooden ark covered with silver plates, and resembling in size and design the reliquary in the shrine of S. Sebaldus. This ark, as may be seen in an engraving of the year 1696, was formerly suspended over a large crucifix at the entrance of the choir.

After quitting the above church, and crossing two branches of the river Pegnitz, which divides the city, we soon arrived at the glorious church of S. Laurence. Unchanged by time, or by political or religious revolutions; unpolluted by the abominations of the period of the Pagan revival, or the meretricious fripperies of later days; complete in every detail of furniture and decoration; peopled with the effigies of countless saints; a very treasury of Christian art; this unique and matchless relic and monument of mediæval piety and skill, exemplifies Victor Hugo's eloquent definition of a Pointed cathedral; "a vast symphony as it were of stone, one and yet complex, a kind of human creation powerful and fruitful, seeming to have attained the double character of Divine creation, variety and eternity." Referring my readers, as in the case of S. Sebald's church, to Mr. Webb's volume for the architectural description of this majestic structure, which, in Mr. Fergusson's opinion, "shows in itself all the beauties and defects of the German Pointed style," I will endeavour to give them some faint idea of its artistic embellishments. And first,

"In the church of sainted Laurence stands a pix of sculpture rare,
Like the foamy sheaf of fountains, rising through the painted air."

This pix, or Sacraments-häuslein (tabernacle of the reserved Sacrament,) is reared against a pier in the choir to the north of the high

altar. It is the work of Adam Kraft, and was begun in 1496, and completed in 1500. Lord Lindsay's prose account of it closely agrees with Longfellow's poetical comparison above quoted. "It rises," he observes, "to the height of sixty-four feet, the lightest, airiest flight of Gothic [or rather German] fancy; springing from a platform supported by pillars and by the kneeling figures of Kraft and his two assistants, and then soaring upward, tapering and narrowing, interweaving and evolving itself like the vine, and covered with a profusion of statues of saints, bas-reliefs, &c., with foliage of almost unequalled relief and detachment, elaborate to a degree, yet delicate as frostwork, though of mere stone, not marble. . . . Altogether it looks like an emanation—like a column of light vapour rising on a distant hill in the early morning, as graceful and as unsubstantial."¹ The sculptures in this elaborate fabric represent the principal scenes of the Passion, and the Resurrection. It bends over at the summit like the floriated crook of a pastoral staff. Notwithstanding its elegance and lightness, and the great beauty of many of its features, this tabernacle, however, cannot be ranked among examples of the highest and purest style of art. It is, at best, a wonderful vagary, exciting astonishment chiefly at the mastery it displays over the stubborn material in which it is wrought; a mastery, indeed, which has given rise to a baseless tradition that Kraft was acquainted with some method of softening stone so as to render it perfectly flexible. Unlike its rival masterpiece in metal, by Peter Vischer, it has escaped the Renaissance influence, although the conceit of sustaining the whole structure on the shoulders of the "kneeling figures," is hardly less absurd than that of making snails perform the same office to the shrine of S. Sebald.

The task of describing all the carvings in wood and stone, of angels, saints, reliefs, canopies, monumental effigies and escutcheons, &c., in this church, might well exhaust the patience of the most persevering antiquary, and unless when associated with paintings, will not be attempted in these "notes." An exception, however, must be made in favour of the singular and probably unique ornament which hangs from the roof of the choir in front of the high altar. It is a large medallion, carved in wood by Veit Stoss, in 1518, by order of Anthony von Tucher, and comprises figures of the Blessed Virgin and the Announcing Angel, surrounded by a garland of roses and circular reliefs of the Nativity, Adoration of the Magi, Transfiguration (?), Resurrection, Ascension, and the Decease of the Virgin and her Glorification. An angel, with outstretched arms and crossed stole, kneels beneath the two central figures. Eight smaller angels, playing music, &c., float over them, and two others respectively hold up their robes. Above the chaplet, amid clouds and rays of glory, is a half-length representation of the Almighty FATHER holding a globe and cross in His left, and blessing with His right hand; and below it is affixed the Serpent with an apple in its mouth. I hope to continue my notes on S. Laurence's pictures in another communication, and am,

My dear Mr. Editor, very sincerely yours,

JOHN FULLER RUSSELL.

¹ "Sketches of the History of Christian Art," Vol. III., pp. 261, 2.

REPORTS OF THE ASSOCIATED ARCHITECTURAL SOCIETIES FOR 1858.

Reports and Papers read at the Meetings of the Architectural Societies of the County of York, Diocese of Lincoln, Archdeaconry of Northampton, County of Bedford, Diocese of Worcester, and County of Leicester, during the year 1858. London: Simpkin and Marshall.

WE have not yet had an opportunity of noticing the volume for 1858, issued, after some considerable delay, by the Architectural Societies, which are associated for the purpose of publishing, jointly, their reports and transactions. We will take the contents in their order. The Lincoln Diocesan Architectural Society leads off with its fifteenth Report, headed by a new, but most archaic, sigillum, in which S. Remigius Episcopus stands in a Romanesque niche, with a church in his right hand. This society, under the able guidance of its energetic secretary, the Rev. E. Trollope, seems to be in a highly prosperous condition. Mr. Trollope is the author of the first paper, entitled, "Horncastle under the Romans." The Rev. W. B. Caparn contributes a useful paper on "Early Christian Burial Places and Epitaphs, with some modern contrasts." The following is asserted to be found at Pewsey, Dorset:—

Here lies the body of
Lady O'L——,
Great Niece of Burke,
commonly called the Sublime.
She was
Bland, Passionate, and deeply Religious :
also she painted in water colours
and sent several pictures
to the exhibition.
She was first cousin
to Lady Jones
and of such
is the Kingdom of Heaven.

The next paper—a very good one—by Mr. Trollope, on the "Use and abuse of Red Bricks," is illustrated by a picture of the great brick tower of Tattershall Castle. The "Castle of Bolingbroke and the Wars of the Roses in Lincolnshire" is the title of a paper, exhibiting much historical research, by the Rev. F. C. Massingberd.

Next follows the Yorkshire Architectural Society with its seventeenth Report, a sigillum representing S. Wilfrid, and two papers. The first one, by the Rev. E. Trollope (the Lincolnshire Secretary) positively exhausts the curious subject of *Mazes and Labyrinths*, and is copiously illustrated. The number of turf mazes still remaining in England is surprising; and M. Bonin, of Evreux, is said to have collected not less than two hundred designs of mazes, of all ages and countries. The most probable supposition seems to be, that the turf, or pavement, mazes were connected with certain penitential exercises; but the more

recent topiary mazes were merely intended for diversion. Mr. J. R. Walbran, Mayor of Ripon, contributes a careful paper, on "Kirkham Priory, Yorkshire." The Bedfordshire Society, together with its eleventh Report, furnishes the present volume with a paper, by the Rev. W. Monkhouse, on "The Well at Biddenham," which seems to have been dug into a Roman sepulchre, and is full of curious remains. The Northamptonshire Society, usually the most active and prolific, is represented merely by its thirteenth Report, and a paper, by the Rev. Abner W. Brown, on the "Antiquities of Bells, and their connection with Mythology and Ethnology." The Worcester Society prints its fifth Report, and no less than five papers. The first of these, by Mr. J. S. Walker, on the "Churches of Worcester: their Architectural History, Antiquities, and Arrangement," has already appeared in an abridged form in these pages. Five or six useful illustrations accompany this essay. Mr. J. M. Gutch contributes a paper, called, "Notes upon Archæology, in connection with Geology and Scripture." Next we find, by Mr. W. J. Hopkins, a monograph of the Abbey Church of Holy Cross, Pershore, with comparative groundplans of Gloucester and Tewkesbury. The same gentleman describes Ripple Church in a second paper; and Mr. J. S. Walker furnishes an account of the curious church at Twynning. Finally, the Leicestershire Society prints its fourth Report and two papers. Mr. J. Thompson gives us some observations upon the Jewry Wall, at Leicester, and Mr. V. Wing, some general remarks on "Gothic Architecture and English Churches," introductory to the annual excursion of the Society.

The volume is, we think, equal in value and interest to any of its predecessors, and we congratulate the respective authors on its success.

ECCLESIOLOGICAL SOCIETY.

A COMMITTEE Meeting was held at Arklow House on Thursday, July 21st, 1859: present, the President in the chair; Mr. France, Rev. S. S. Greatheed, Rev. T. Helmore, Mr. Luard, Rev. B. Webb, and Rev. G. Williams.

The minutes of the last meeting were read and confirmed.

Mr. Slater announced that the designs for an iron church, prepared by Mr. Skidmore and himself, had been submitted to the Incorporated Church-building Society.

The Bishops of Perth, Brisbane, and S. Helena, were elected patrons; and Charles Turner, Esq. of Four Posts Hill, Southampton; J. L. Pearson, Esq. of 22, Harley Street; and E. R. Robson, Esq. of Durham, were elected ordinary members.

Letters were read from the Rev. T. Hill; Rev. G. H. Forbes; J. L. Pearson, Esq.; R. J. Withers, Esq.; J. Clarke, Esq.

A copy of the History and Architectural Drawings in Detail of Throndeim cathedral was received from the Norwegian Government, accompanied by the following letter from the Consul-General:—

*" Swedish and Norwegian General Consulate,
" 2, Alderman's Walk, E.C.
" London, June 29, 1859.*

" SIR,—In accordance with instructions received from the Royal Norwegian Church and Educational Department (Ecclesiastical Department) at Christiania, I have the honour to hand herewith, as a donation to your society, a work published by order of the Norwegian Government, containing the History and Architectural Drawings, in detail, of the Cathedral of Thronheim, in Norway. The cathedral being one of the most ancient specimens of Norman architecture in Europe, will, I believe, possess peculiar interest for the members of your society.

" I have the honour to be,

" Sir,

" Your most obedient Servant,

" W. TOTTIE,
V. C.

" The Rev. Benj. Webb, M.A.,

" Honorary Secretary

" of the Ecclesiological Society."

Mr. Slater consulted the committee as to a point of arrangement in Burntisland church, and the following resolution was adopted :—

" The committee of the Ecclesiological Society having considered the Rev. G. H. Forbes's letter and the plan of Burntisland church, strongly recommend that the receptacle should be placed at the extreme east end, being duly elevated so as to be seen above the altar. This position will best reconcile reverence and architectural symmetry. The committee are of opinion that the whole eastern bay ought to be reconsidered with a view to the design of the receptacle. Should there be a detached reredos, as appears in the plan, the receptacle might form a portion of this."

Mr. G. M. Hills consulted the committee as to the arrangement of the very small and inconvenient church of Newenden, Kent. He was advised to make a kind of chorus cantorum, and to work in the present Jacobean reading-pew as the priest's stall. Mr. Hills also exhibited the designs for the re-arrangement of Twickenham church.

The Rev. G. Williams brought before the committee the designs by Mr. T. J. Rothead for Mr. Caird's new church at Glasgow.

The President exhibited a photograph of the west end of Mr. Raphael Brandon's proposed new church in Windmill Street, Haymarket.

The Rev. S. S. Greatheed announced that Mr. Willis, the organ-builder, had developed the idea of the Scudamore organ to a very perfect instrument of five stops, all properly arranged. He also mentioned that the organ of King's College, Cambridge, was to be enlarged and repaired.

The Rev. B. Webb called the attention of the committee to the fact that a small balance, amounting to £3. 3s. 6d., remained of the Carpenter Memorial Fund. It was suggested that it might be employed as a prize at the Architectural Museum next season.

A letter from the Rev. H. Phillips, as to the towers of Llandaff cathedral was considered; and a report from the Guild of S. Alban's on their Burial operations was presented.

Mr. Truefitt met the committee, and exhibited his designs for a new rectory at Moccas, Herefordshire; and for some cottages at Toppefield, Essex.

ARCHITECTURAL SOCIETY OF THE ARCHDEACONRY OF NORTHAMPTON.

A COMMITTEE Meeting was held June 6th, the Rev. D. Morton, R.D., in the chair. Plans for the reseating of Naseby church, by W. Slater, Esq., were exhibited and approved. It has been determined to postpone the repair of the tower for the present, it being found to require a greater outlay than the present funds would authorise. It is probable that the whole tower will have to be taken down and rebuilt, in which case it is to be hoped that the spire will be carried up and finished, as from its high position it would be a landmark for many miles in every direction.¹ Also plans for the restoration and re-seating of Easton Maudit church, by the same architect, which are about to be commenced mainly at the expense of the Marquis of Northampton, were discussed and highly approved. Enough of the old roofs remain (with the exception of the chancel's) to enable the restoration to be most exact, and one bay is to be formed entirely of the old timbers. The old seating existing in the nave will be followed in the aisles. The chancel will be properly arranged for the choir. This church, from its beautiful spire, and from its connection with Bishop Perry, and his friends Johnson and Goldsmith, has a great claim on the regard of the county. It is a happy circumstance that the restoration will be so carefully and conservatively carried out. Plans for the new Freeman's Schools, at Wellingborough, were exhibited by the Rev. J. Creeny. They are by Mr. Warren, of London. The cost will be about £1,400, the material vari-coloured brick, with stone dressings. The treatment of the coloured brick was deemed hardly sufficiently broad, but the proportions and style of the windows very good. The girls' school will be above the boys', the extent of ground being limited; but great care seems taken with the construction of the upper floor, and the ventilation. Some designs for tombstones, and details of church furniture, by Mr. Walker, Mr. Skidmore, and Mr. Minton, were exhibited. A letter was read from the Rev. J. F. Dimock, of Southwell, stating that he was prepared to print a curious and newly-discovered metrical life of S. Hugh, of Lincoln, provided he could obtain one hundred subscribers. The society agreed to take a copy. The secretary made a statement respecting Catesby, which he had lately visited, previous to its probable demolition this year. The estate has passed by purchase into the hands of J. Attenborough, Esq., who is anxious to remove the present house to a higher situation, but is at the same time most desirous that every relic of historical or architectural interest should be preserved. The secretary said that he had found but three relics of old abbey buildings—a window in the south wall, the remains of the sedilia and priests' door of the original chapel, now partially concealed by out-buildings, and some tiles nearly effaced, but of very elegant design,

¹ [Is it not a question whether this recommendation is expedient, remembering that the truncated spire must have a special historical interest as having witnessed Naseby fight?—Ed.]

in the back hall. All these three objects were of very fine work, of the early part of the 14th century, and he recommended the society to have drawings made of them before further destruction overtook them. The present chapel is of two dates, Tudor and Jacobean, and contains some most excellent carving of the latter date. The committee agreed to visit the place during the summer. It was resolved, "that in the case of the contemplated restoration or destruction of any church, or other ancient building, it is desirable that accurate views of it, by photography or otherwise, be taken of it in its present condition, and that the secretary be requested, and is hereby empowered, to procure, at the expense of the society, such views and details of the building as he may deem desirable." A sub-committee was appointed, at the request of the rector, to visit Kingsthorpe church. The expected re-commencement of the works at Higham church was announced, and the undertaking was strongly recommended to the public. The committee expressed a strong hope that the chapel of Sutton-by-Weston would be restored and not rebuilt, and regretted that their suggestions respecting the new church of S. Mary's, Peterborough, had been too late for a due consideration of them. They repeated their objection to the extreme narrowness of the seats, three feet from seat to seat being the reasonable width required. The conditions for prizes for art workmen, one for wood carving, and one—given by the Ecclesiological Society—for colour, had been received from the secretary of the Architectural Museum at Kensington, and the paper was ordered to be placed in the Architectural Society's room, in Gold-street, where any workman desirous of entering into competition may see it. It was resolved to present a complete set of the society's reports to the Architectural Museum. The Rev. H. Eliot consulted the committee respecting a memorial screen in S. Giles', and Rev. W. Butlin made a statement respecting S. Sepulchre's. The secretary stated as to the meetings of this year, that the members were invited to join the Worcester Society at Fladbury, on the 7th, the Suffolk Institute at Coldham, on the 30th June, and to hold a general meeting at Chester in August, at Stamford in September, and at Rugby in June, 1860.

The ordinary committee meeting was held at the society's rooms, Gold-street, Northampton, on Monday, August 8th, H. O. Nethercote, Esq., in the chair. The Earl of Westmoreland was elected a life member. The Earl Spencer, the Countess Spencer, and Captain Stockdale, of Mear's Ashby, were elected members. A new description of glazed embossed tiles, suited for walls and reredos, were exhibited by Messrs. Minton; plans for new roofing and seating the chancel of S. Peter's, Aldwinkle, by Mr. Slater, were exhibited; also plans for the restoration of Bradden church, by Mr. White, already executed; design for an alabaster pulpit for Harborough church, intended as a thank-offering, also by Mr. Slater; also a plan for the chapel at Catesby, which was not considered suitable for the place. Several designs for temporary iron churches, by Mr. Slater, were examined and discussed. These are now coming so much into use for new districts, and for the colonies, that the style and arrangement become important

questions. Mr. Slater's designs showed great simplicity, economy, and adaptation of material. Two designs for a memorial window at Upton were shown by the Rev. H. De Saumarez. A letter from Sir George Robinson spoke of the merits of Mr. Eversholt, an artist, who had executed a painting of the interior of Cranford church. The secretary stated that Haselbeech church was completed; that Loddington, Harrington, and Naseby, were in progress. An architectural meeting of the Leicestershire Society had been held at Loughborough, to which members of this society were invited. A paper on the parish church was read by Mr. James, and its restoration has been since zealously taken up; £3,000 has been subscribed. Mr. Scott is architect. The proposed meeting at Catesby has been postponed, owing to the absence of the proprietor; it is now intended to examine it early next month, after the Stamford meeting. The old portion of the 14th century chapel will probably be preserved, and the new building adapted to it. A large architectural congress is announced at Rugby, probably in August, 1860. It was resolved that the recommendation of the last meeting be confirmed, that the autumn meeting should be held this year at Stamford, on the 6th and 7th of September, instead of the October meeting at Northampton. A letter having been read from the secretary of the Glasgow Architectural Society, with reference to the adoption of the Gothic style in the new Foreign Offices, it was resolved that this society agree to co-operate with the Glasgow and other societies in memorializing Government in favour of Gothic. A sub-committee was desired to visit Kingsthorpe church on an early day. The reports were announced as nearly ready for distribution. Mr. Butlin stated that he had received a letter from Earl Spencer, expressing his interest in S. Sepulchre's church, and agreeing to have his name placed on the committee.

NEW CHURCHES.

S. —, Sea View, Ryde, Isle of Wight, consists of a nave of three bays, a starved sanctuary rising one step above the nave, the altar being raised another step, a north aisle and north porch. The aisle is separated from the nave by an arcade of short columns, with segmental arches. A little constructional polychrome is attempted in the coloured brick voussoirs of these arches. This, by the way, is the most commendable feature in the church, the windows being vulgarly wide lancets, the copings of the gables and many of the details being "run in cement." A triplet of wide trefoiled lancets lights the sanctuary. Perched on the eastern gable of the aisle is a wooden bell-cot, with a short spire: this, however, having proved itself too weak, is supported by a stout iron stay-bar from the aisle-roof. Altogether, this church shows a retrogression of twenty years.

S. Mary, Llanvarvechan, Caernarvonshire.—This small church, near Penmaenmawr, built by Mr. Kennedy in 1849, carries out the Welsh type of an aisleless cross. The eastern limb is somewhat short, and, rising on three steep steps, forms the sanctuary. The prayer-deak

stands at the south angle, facing diagonally, the pulpit being placed on the opposite side. The lantern-roof does not escape the usual awkwardness of such a feature, when there is no central tower. The windows contain flowing tracery, and are glazed with quarries, Welsh texts, and indifferent painted glass in the heads. The font stands inconveniently at the extreme west end. The seats are all open, those in the transepts facing north and south. A small bell-cot rises from the west gable. The church, as a whole, is of rude design and workmanship; but in its peculiar position, in comparison with the churches of North Wales, built as it was ten years since, it deserves commendation.

NEW PARSONAGES, ETC.

Moccas Rectory, Herefordshire.—A small parsonage-house by Mr. Truefitt. We observe that the "study" is, as is too often the case, far too small in proportion to the other rooms of the house. By the arrangement of the whole plan, with its offices, on two sides of a quadrangle, a great effect is produced in the perspective view of the outer angle. The material is red brick with stone bands; the style a general Pointed; and the cost £900.

Cottages, Toppesfield, Essex.—Mr. Truefitt has designed some good cottages for this village, at the moderate cost of £200 the pair. They are of red brick, and each cottage has a living-room, a kitchen or scullery, and three bed-rooms. In order to economise space, one of the bed-rooms in one of each pair of houses is on the ground-floor. To this arrangement we see no valid objection.

CHURCH RESTORATIONS.

Carlisle Cathedral.—The great Middle-Pointed window of the north transept, which was designed by Mr. Christian, (as noticed by us in our volume for 1856, p. 313.) has just been filled with stained glass, by Hardman, as a memorial to the children of the present Bishop of London, who were cut off by fever while he was Dean of Carlisle. The colouring strikes us as being too florid. It is surprising that artists will not learn the expediency of using more white glass. The design is of average merit. The subjects are large groups, each comprised in three lights (!), and chosen with reference to the subject which the window commemorates. But we object, on iconographical grounds, to the combination, in one and the same design, of actual scenes of our Lord's childhood, and the fact of His blessing little children, with emblematic representations of Him as the Good Shepherd. The space below the window is panelled in oak, with a broad brass legend, and a panelled throne for the president of the consistory court there held. The whole arrangement simulates an altar; and, in fact, we took it for one. Altogether, we regret to say, this transept is more

solemn and dignified than the actual altar and reredos, which are mean and pitiful to a degree. This, indeed, is the great blot of Mr. Christian's restoration. The presbytery, too, is filled with longitudinal benches for a congregation: and—ridiculous to add—a prayer-desk is used for saying the prayers on Sundays! as if the proper stalls, which are used on weekdays, would not suffice for a larger congregation. The east window, we are glad to hear, is to be filled with stained glass by Hardman, in memory of the late Bishop. We understand that the colours and harmonies of the ancient glass, which still remains in the unrivalled traceried head of that noble window, are to be copied in the new work. The subject is to be scenes from our Lord's life. We shall take much interest in this great undertaking, which is of supreme importance to the architectural effect of the choir.

SS. Mary and Nicolas, Nantwich, Cheshire.—The restoration of the nave and transepts of this noble and cathedral-like church by Mr. Scott is completed. Their loftiness (due to the height of the Middle-Pointed arcade, capped by the later clerestory) is well marked by the open seats; and when the chancel, with its rich groined roof of stone, its tabernacled stalls of late woodwork, and its flowing sedilia, is thrown again into the church, the effort will be most striking. At present the chancel, which is being restored by Lord Crewe, is partitioned off from the lantern. An original Third-Pointed pulpit, connected with a low stone screen, is a peculiar feature; so is a shallow chapel opening from the north transept by an arch, of the span of that transept, of which it seems a lengthening, being of the same height and breadth. This is now utilized for the organ. The central space, bearing externally an octagon lantern, is now groined in wood; and the south transept window, of Perpendicular design, is filled with painted glass by Mr. Wailes. The east window is of the same date; most of the other windows are of flowing design. The new Middle-Pointed font, of a cylindrical form, is praiseworthy. The internal flying buttresses of the aisles deserve notice. The west window and door seem restored in somewhat too early a style. It is a great pity that the red sandstone of which this church is constructed has proved, as usual, so friable.

S. Mary, Mold, Flintshire.—Mold church, one of those late but noble churches which are found in the north-east angle of Wales, was built, it is said, in 1500, and consisted of a nave and aisles, with an unbroken arcade of seven bays, the most eastern being raised, to serve as sanctuary. The arches were four-centred; but the rich work in the spandrels, and ranging above in a line of tracery, contributed dignity, in spite of the pooriness of the clerestory. After passing through the pew and monument stage, this church has been restored, at a cost of £5000, by Mr. Scott; and has in the process come out with an excess of grandeur over the original plan, in the addition of a spacious apsidal five-sided sanctuary. We are able to praise without misgiving this deviation from mere antiquarianism. The apse, with its five windows, each of three transomed lights, completely filled with very meritorious glass by Mr. Wailes; its altar, raised on a foot-pace; its elbowed sedilia, of stone; its central corona (though for gas), and its tiled floor, is a work deserving high praise. The whilome sanctuary bay, rising on three steps from the nave, is seated stall-wise, the prayer-desks forming a western stall on

each side; while the pulpit, of oak, is placed at the northern angle. The organ is at the east end of the north aisle. The seats throughout the church are open, of oak, with poppy-heads, and accommodate a congregation of more than 1,000 persons. Numerous fragments of old glass are still to be found in the aisle windows. A rich oaken roof to the nave contributes to the perfectness of the restoration. It is to be regretted that numerous tasteless monuments still perforce disfigure the wall. The tower, rebuilt some thirty years since, with incorrect detail, but a good external outline, does not unfortunately open by an arch to the nave; but we trust this shortcoming may be rectified. The church is remarkable, both inside and outside, by a cornice of animals standing in high relief within a cavetto, as if indicative of a chase.

S.—Cow Honeybourne, Worcestershire.—It has long been known to ecclesiologists that this church has been for many years in a state of complete desecration. It has been considered as parish property, and has been divided into five cottages, occupied by paupers: the tower being used as a coal and potatoe store. At last it has been purchased from the parish, with the intention of restoring it to its original sacred purpose. A few hundred pounds are wanted for the works, and we can assure our readers that their help will be well-bestowed, in aiding this attempt to remove a happily almost unique example of church desecration. The renovation will be superintended by Mr. W. J. Hopkins, of Worcester. The task is not a difficult one. The restored church, which has been drawn (in aid of the fund) by Mr. J. S. Walker, shows chancel, nave, south porch, and western tower. The style is Late Middle-Pointed, the east window having reticulated tracery. Is it certain, we would ask, that the nave-roof was originally higher than that of the chancel? If not, it would be desirable to retain the lower pitch. We heartily commend this work to our readers.

S. Botolph, Aspley Guise, Bedfordshire.—This is a common Third-Pointed church, with chancel, clerestoried nave, two aisles and western tower. The latter had none of the dignity of its neighbour of Husband's Crawley, and has lost whatever it had by the addition of pinnacles and bedizenments quite out of keeping with its type. The whole church in fact has suffered irreparably from well-meaning but most destructive amateur restoration. Pretty but incongruous features have been introduced without any principle, and the whole structure has been falsified. There is indeed something to praise in the outlay that has been made: and the whole is in excellent condition and well cared for. But it is much to be regretted that, for half the cost, a really good work has not been produced. As it is, the church is full of hideous stained glass and grisaille of every conceivable kind; and the whole interior is tricked out with coloured texts. Meanwhile the chancel is not occupied, an organ and the singers being banished to the west end of the north aisle; and the area is covered with uncomfortable grained pews. There is an open prayer-desk at the north-east of the nave; and the pulpit, in which are worked up some ancient carvings of foreign workmanship, including the Crucifixion, stands opposite. The exterior of the church is as much bedizened as the inside. But a word of praise must be given to the beautiful, though perhaps too artificial, culture of the churchyard.

This is now closed, and a new churchyard, liberally furnished with Christian symbols, has been consecrated on the opposite side of the road.

S. Mary, Twickenham, Middlesex.—Mr. Hills has a rather unpromising task in re-arranging this unchurchlike church. In the plan for the ground-floor we have only to regret that a *chorus cantorum* is not more decidedly obtained in the new disposition of the seats. A vestry is added at the north-east angle. The gallery is to be retained in almost all its offensiveness; but its front is to be lightened and pierced. Upon the whole, we are surprised that, in this case, more is not to be done, if only in an æsthetic point of view, to improve the arrangements of the church.

NOTICES AND ANSWERS TO CORRESPONDENTS.

To the Editor of the Ecclesiologist.

SIR,—In the *Ecclesiologist* for this month I notice no less than nine cases (one of a new church and eight of restored churches) where “desks” form part of the ritual arrangements. In no one case has the editor condemned this violation of principle and good taste: indeed, in one or two—e.g., Sidbury and Bradden, p. 292—I cannot but read the description of this ritual arrangement as if it met with your approval. May I take the liberty of asking whether, to pass a single case of a prayer-desk *without censure* is not a departure from the principles of the *Ecclesiologist*? As one interested in the Camden Society and your Ecclesiological Society from their beginnings, I cannot refrain from expressing the pain which I have felt in reading, in recent numbers of the *Ecclesiologist*, numerous instances of your acquiescence in “prayer-desks;” for I had always believed that condemnation of these things was an important article of the Ritual faith.

H. F.

Exeter, August 6, 1859.

[Had our correspondent carefully followed the spirit of our critical remarks, he would scarcely have supposed that the mention of the *fact* of a prayer-desk ever involved an expression of approbation. Our constant readers know well that, under no circumstances, do we consider that arrangement as any other than an expediency. But there are cases where a prayer-desk is a step in the right direction, and as such to be dealt with gently. But we never have, and never can, give unqualified commendation to an arrangement which is essentially inconsistent with the true theory of choral worship.]

MUSIC FOR THE HOLY COMMUNION.

To the Editor of the Ecclesiologist.

SIR,—I think I have seen, some short time since, in the *Ecclesiologist*, a notice of the intention of the Ecclesiological Society to publish a Gradual for the English Church.

It seems to me that such a work is much needed, and that it could not be entrusted to abler or more faithful hands than those of the com-

plers of the "Hymnal Noted," or the "Psalter" and "Directory" already issued. Although, for my own part, I should never tire of Merbecke's Communion Service, still a natural desire is felt by numbers of English Churchmen that we should not be confined to that alone throughout the different seasons of the Christian year; and this desire has shown itself in various ways. For example, in many churches where Merbecke's service is in use on ordinary days, for a change on festivals recourse is had to modern compositions, of most unecclesiastical and luxurious style, which can in no way claim the plea of fitness, like the ancient music of the Church, for devotional worship. Other churches use post-Reformation music upon ferials, and reserve Merbecke for festal days.

Merbecke—noble as his efforts undoubtedly were—did not touch one tenth part of the rich treasure-houses of ancient Church song; and there seems to be nothing now to forbid well-skilled musicians devoting their energies to the purpose of rendering more of it available for the English Liturgy, carefully and religiously following the old melodies, and affixing strictly ecclesiastical harmonies.

What we require, I think, is:—

A Eucharistic Service for great festivals, such as Christmas, Easter, Whitsuntide, Ascension, and Holy Trinity.

Ditto, for festivals of the Blessed Virgin, S. John Baptist, Apostles, Evangelists, &c.

Ditto, for Martyrs, Bishops, and Confessors.

Of course, in each of these lists are included the special Introits, and the plain tune for the priest as distinguished from the ferial monotone.

Mr. Helmore has more than once expressed a wish to introduce more of the ancient music into our greater offices, but his fear is, that we shall not find men skilled enough to sing it; but there can be no doubt that this plea will not stand good in many of our churches, where the choirs are filled with well-trained voices, able to sing the elaborate music of Haydn or Mozart, and the grand but intricate choruses of Handel or Beethoven.

Hoping that you will give this your consideration,

I am,

Your obedient servant,

Sept. 15, 1859.

EDMUND SEDDING.

A mural tablet, of the most hideous form, has lately been set up in a most conspicuous place in the south transept of Durham cathedral, to the memory of the officers of the 68th regiment who perished in the Crimea. The symbolism consists of two sabres crossing each other within a wreath of immortelles, surmounted by a mural crown. Tastelessness and incongruity could scarcely go further; and we deeply regret that the authorities of the cathedral tolerated this abomination.

The account of the building of the organ in King's College chapel in 1606 is unavoidably postponed, but will appear in our next number.

We are glad to hear that the interesting church of S. Andrew, Hagbourne, Berks, is about to be restored, under the professional care of Mr. W. J. Hopkins, of Worcester.

A successful joint meeting of the Lincoln Diocesan and Northamptonshire Architectural Societies was held at Stamford on September 6th and 7th, papers being read by the Rev. T. James and the Rev. G. A. Poole.

The Worcester Diocesan Architectural Society held its annual meeting on Michaelmas day, Lord Lyttleton in the chair. A paper was read by J. H. Chamberlain, Esq. An excursion to Hagley was arranged for the following day. At the conversazione a discussion took place upon the relative merits of Gothic and Classic architecture for secular purposes, with especial reference to the proposed new Government Offices.

Two correspondents would be obliged to any one who could procure them a copy of our History of Puses, which has been long out of print.

We wish to chronicle the appearance of the first half-yearly part of an Art Journal which is intended to represent the Lutheran Church of Germany. It is not a little interesting to observe that ecclesiology is gradually extending its field of action. The new magazine makes its appearance under able superintendence. Its title is *Christliches Kunstblatt, für Kirche, Schule und Haus. Herausgegeben unter Leitung von C. Gruneisen, K. Schnaase und J. Schnorr von Carolsfeld, durch G. Bunz, Candidat des Predigtamts. Stuttgart.* A sheet is published at fortnightly intervals, and each number is illustrated. The drawings comprise works in sculpture, painting, metal-work, and architecture.

We have received a valuable but anonymous tract, printed by W. Lowe, 182, High Holborn, against the profane custom of evening celebrations. We recommend it for distribution.

We thank the Rev. G. Venables for his earnest pamphlet on *Spiritual Destitution*. He pleads, among other things, for the restoration of the weekly offertory, and the extension of the operations of the Tithe Redemption Fund. But we have no sympathy with his arguments in favour of pew-rents, nor with his plan for State aid in building churches. Why, by the way, does he use the vulgar Americanism of "church-edifices" instead of churches?

We hope on a future occasion to notice the second edition of the Rev. J. B. Pratt's *Buchan*, (Blackwood; Edinburgh,) and also Mr. G. L. Taylor's volume, on "The Stones of Etruria, and Marbles of Ancient Rome," (London: Longman.)

We observed, with deep regret, on a recent visit to Carlisle, that a new prebendal house is building, in a mean, nondescript Pointed style, on the south side of the cathedral. But, what is far worse, the undercroft of the former residence—a very interesting remnant of antiquity—was in process of demolition. Why, we may add, are visitors denied access to the old refectory?

Received: J. S. W.—A. H.—Rev. O. S.—Rev. J. B. P.—B. B.—W. D. S.

The illustration which should have accompanied the article on Mural Drawings in Hardwick Church (p. 316) is unavoidably postponed till our next number.

THE
ECCLESIOLOGIST.

"Surge igitur et fac: et erit Dominus tecum."

No. CXXXV.—DECEMBER, 1859.

(NEW SERIES, NO. XCIX.)

SEQUENTIÆ INEDITÆ.—No. XXI.

THE two following are from the collection of William Lovel, in the Public Library at Amiens, of which I spoke in the last number :

XCVIII. IN FESTO DEDICATIONIS.

Templum cordis expiemus,
Nos qui templi recensemus
Præsentis encænæ :

Laus vocalis extra sordet
Si cor voci non concordet,
Carens immunditiâ.

Constans tabernaculum
Signis et lapidibus,
Est ejus signaculum
Quod stet infidelibus.

Mentis receptaculum
Ornatus virtutibus;
Ut sit habitaculum
Dei cum humilibus.

Hoc est templum Dei carum;
Quo dispensat gratiarum
Dona deposcentibus;

Hujus templi fundamentum,
Murus est et complementum
Quo case dat omnibus.

Vide Templum Salomonis,
Plus virtutum clarens donis
Quam structuræ pretio :
Hic exaudit Deus justos,
Arcet lupos gregis Custos
Ab hoc domicilio.

Jesu, noster Salutaris,
Templi Lapis angularis,
Discordes confedera;
Qui das Templo sanctitatem,
Nos per vitæ puritatem
Perducas ad supera.
Amen.

XCIX. IN FESTO SS. PETRI ET PAULI, APP.

Senatores summi Regis,
Veteris et novæ Legis
Ambo peritissimi,
Petrus, Paulus, nominati,
Hodie sunt exaltati
Dei secretissimi.

Sol et Luna cum creantur,
Tunc isti præfigurantur,
Magna luminaria;
Ab istis illuminantur
A quibus exornabantur
Cœli, terræ, mariæ.

Carmen tantæ brevitatis
Commendare nequit satis
Viros tanti meriti :
Quos potentes hujus mundi
Sapientesque profundi
Loquentes sunt veriti.

Iste cruci alligatur :
Alter capite truncatur :
Sicque per martyrium

Est uterque consummatas,
Et cum jubilo portatus
Ad cœli consortium.

O concives Angelorum,
Principes Apostolorum,
Et futuri iudices ;
Nos immunes tormentorum
Faciatis, et Sanctorum
Gloriæ participes. Amen.

C. IN FESTO CATHEDRÆ SANCTI PETRI.

The following is from a most magnificent Missal of S. Malo, now in the Public Library at Nantes. It is in folio, and contains some of the most glorious illuminations I ever saw : the date may be circ. 1390 or 1400. Some of the sequences, which are given together at the end, have been destroyed.

Corde puro, mente mundâ,
Læto vultu, vox jucunda
Perrumpat in organum ;
Signis, voce, nutu, vota
Quam sit intus mens devota
Proferat in publicum.

Petrus, noster¹ advocatus
Et de navi est vocatus
Advocante Domino ;
Pisces, patrem, rete, ratem,
Et habendi voluntatem
Liquit sine termino.

Ita liquit Petrus totum,
Nam habendi liquit votum :
Omnis liquit omnia :
Sic oportet Christum sequi
Et ut portet Christus te, qui
Christo quæris præmia.

Petrus Christum est secutus,
Inde culmen assecutus
Sedis Apostolicæ ;
Quia liquit Petrus navem,
Dedit Christus Petro clavem
Civitatis cœlicæ.

Et si negat Petrus Christum
Dicens—Nunquam novi istum—
Resipiscit protinus :²

Et egressus flet amare,
Et confessus ter amare
Pastor fit et Dominus.

Sanat segros, planat crucem,
Morbos aufert, dat salutem
Ejus umbræ transitus :
O quam felix medicina
Ubi mundat nos doctrina
Et vox Sancti Spiritus !

Claudit cœlum, et recludit ;
Hos objurgat, hos alludit ;
Hos appellat, hos excludit ;
Nec admittit fatuos.
Nauta nostra fit carina
De mundanis ad divina ;
Mundus mundans medicinâ
Mundi mundo mortuos.

Jesu Via, Jesu Victor,
Jesu Vita, Dux, Adjutor,
Sis misertus, noster Tutor,
In cœlesti curiâ.
Tu nos munda, tu nos rege,
Tu nos porta, tu nos tege,
Ut cum regum omnes Rege
Regnemus in Patriâ.
Amen.

¹ The Cathedral of Nantes was consecrated under the invocation of S. Peter on Sept. 30, about the year 530, by S. Felix ; S. Gregory of Tours, S. Venantius Fortunatus, and others, were present.

² The book, absurdly, *periturus*.

CL. IN FESTO SS. DONATIANI ET ROGATIANI,

Martyrum Nannetensium. d. xxiv. Mai.

The following is from the Nantes Missal, printed at Venice in 1482. I learn from the very courteous and intelligent Librarian, that only two other copies are known to exist.

Dies ista sit jucunda,
In quâ fulgent duo munda
Mundo luminaria :
Duo rosæ speciosæ
Quæ nunc florent gloriosæ
In cœlesti curiâ.

Quam felices fratres isti
Quorum ad honorem Christi
Agimus sollennia ;
Quos nec horror carceralis,
Nec tyranni bestialis
Terruit sævitia !

O miranda virtus mentis,
Quæ nec minis nec tormentis
A Christo fit devia !
Miro modo gravis poena¹
Fit suavis, fit amœna,
Dura fiunt mollia.

Nam cum caro flagellatur,
Intus fratres consolatur
Spiritalis gratia :

Cum sit ergo generalis
Nostræ tamen specialis
Urbis est lætitia.

Urbe nostrâ fratres nati,
Urbe nostrâ sunt renati
Christo per supplicia :
Alter² necdum baptizatus ;
Sed uterque decollatus
Pari fulget munere.

Quem non fecit unda lotum
Cruor fusus lavit totum,
Et mentis constantia :
Cui sacerdos defuit,
Illi non minus affuit
Divina præsentia.³

Omnes ergo jubilemus,
Jubilantes celebremus
Fratrum natalitia.
Hos precantes corde puro
Ut sint nobis hi pro muro
Contra mundi vitia.⁴

¹ There then follows :—

Miro modo poena gravis
Fit amœna, fit suavis,
Et tormenta dulcia ;

which is manifestly merely an alternative reading.

² The Nantes Breviary, Lect. ii., says : "D. et R. fratres, Nannetis in Aremonicâ propter Christi religionem in persecutione Diocletiani comprehensi sunt : hic ætate maturior, et jam baptizatus : ille junior, et Catechumenus tantum."

³ Then follows :—

Quibus enim cor devotum
Hos nocere sacerdotum
Non potest absentia.

But this also is merely an alternative reading.

⁴ As a curious contrast to the above, a sequence in the lower half of the second class, I add a somewhat pretty hymn, from the modern Nantes Breviary of Bishop De la Laurancie (1790), the rather that I have not seen it elsewhere ; nor is it in Weinzierl's nor in Neale's Gallican Collection.

Non hos vincla trahunt qui properant mori :
Illis solus amor, turba satellitum :
Non sic victor ovans, exuviis ferox,
Conscendit Capitolium.

Apantur gladii, verbera, compedes ;
Illi delicias supplicium putant :
Subdunt se gladiis : et simul occidunt,
Et coelo simul advolant.

O vos, qui superas excolitis domos !
Arcis sydereæ pandite limina ;

CII. IN FESTO APOSTOLORUM SS. PETRI ET PAULI.

The reader's attention is especially requested to the following sequence. There is a well-known sequence on this Festival, which commences, *Gaude, Roma, caput mundi*. Mone, who reprints it (Vol. II. Seq. 676), says that it is "dem Strophenbau nach von einem Französischen Verfasser." If he had taken the trouble to consult Clichtovæus (fol. 202, vers.), he would have learnt that it was by Adam of S. Victor. Now this poet was a Bretagne-man; and it appears likely that in the following sequence we have his first cast of the sequence, (which, as will be seen, was only suited to Nantes); and that afterwards he re-wrote it, so as to adapt it for more general use. The verses which are common to both versions are in plain type; the small letters are the usual version only; the italics, the Nantes version only.

Rem eternus rector mundi
Gaude, Roma, caput mundi:
 Primus Pastor in secundi
 Laudetur victoria:
Petrus pastor hic secundus
Mundi victor mundo mundus
Es cœlesti gratia.

Totis orbis hilarescat,
Et virtutis ardor crescat
Ex Petri memoria.

Urbs Nannetis, urbs beata,
Petro patre prædicata
Speciali munere;
Servi Petri speciales
Servos Petro spirituales
Studeamus subdere.

Petrus sacri fax amoris,
Lux doctrine, sal dulcoris,
Petrus mons justitiæ;
Petrus fons est salvatoris,
Lignum fructus et decoris,
Lignum carnis carie.

Nota Petrum tam benignum
Et quid Petro dicis dignum?
Quod ad vocis Christi signum
 Nullam videns
Solo sub admonitu
 Primo
Liquit rete, liquit ratem,
 Fugit fugit
Christi sequens veritatem
 Necdum plane
Sacro raptus Spiritu.
 Contemplatus

En sese properant indigetes novi
Vestris addere coetibus.

Sanctis militibus prodeat obviam
Impellens citharas Aligerum chorus:
Et plausum geminans, personet invicem
Festis æthera cantibus.

Sit rerum Domino jugis honor Patri:
Sit par Unigenæ gloria Filio;
Almo laus similis Spiritui sonet
Qui dat vincere Martyres. Amen.

*Statim Christum est secutus,
Et sequentes Dei nutus*

*Ad plenum prosequitur :
Paralysi dissolutus
Sanitati restitutus
Æneas erigitur.*

Paralysi dissolutus
Æneas erigitur :
Petrum præsens Dei nutus
Ad plenum prosequitur.

*Auro carens et argento
Charitatis argumento
Coruscat miraculis :
Clandum solvit sub momento
Et nervorum
A morbo nocumento
Et nervorum vinculis.
Clandum solvit*

*Petrus vitam dat Tabithæ,
Juvenemque reddit vitæ
Voce Christi liberâ
Potestate
Pede premit fluctus maris,
Et nutantem salutaris
Dei regit dextera.
Petrus*

*Angelus incarcerationum
Solvit Petrum vitæ datum
Destinatum gladio ;
Quod negando ter peccavit
Verus Amor expiavit
Simplex
Et trina confessio.*

Angelus a carcere
Petrum solvet libere

*Ananiæ Sapphiræque
Falsam fidem punit æque
Mortis per supplicium.
Petrus Doctor veritatis
Damnans fraudem pietatis
Et fraudis mendacium.*

*Petro Christi sunt oves creditæ
Claves regni cælestis traditæ
Clavesque
Digno privilegio :
Firma tenet Petri sententia,
Fruat
Jure ligans et solvens omnia
Cœlesti imperio.*

*Hujus umbra sanat gentes,
Umbra sanat hic languentes,
Sanat membra, sanat mentes :
Morbo reddit impotentes
Medici potentia :
Hic à Petra Christo dictus,
Per quam Simon Magus victus
Dum volare vult, affictus
Prece Petri prævid.*

Petrus Simon Magus odit,
Magum Simon Petrus prodit :
Flebem monet et custodit
A Magi versutia.

Hic a Petra Petrus dictus
In conflictu stat invictus
Licit jugis sit confictus
Et gravis confessio :

Dum volare Magus querit,
Totus ruens totus perit,
Quem divina digne ferit
Et condemnat ultio.

Nero plangit implium :
Nero, cujus ægre mundus
Ferebat imperium.

Nero frendet iracundus,
Et pro Mago furibundus
Quam Magus impotentia,
Et . . . conscientia,
Et casum mortiferum :
Ergo Petro crux paratur
Et sic Petrus cruci datur,
Flagellatur, cruentatur,
In quâ Christus se testatur
Crucifigi iterum.

A ministris scelerum :

O Petre pastor ovium,
O Paradisi claviger,
Sospes hospes fidelium
Aperi portas impiger :
Cæleste pandens atrium
Et nulli claudens ostium
Per hujus, Christi, meritum
Cum prece salutiferâ,
Et
Culpæ et poenæ debitum
Dimitte, dele scelera :
Præsta perenne præmium
Et sana conscientiam. Amen.

Pastoris nostri meritis

Nos a peccato debitis,
Eternæ Pastor, libera. Amen.

THE STYLE OF THE NEW FOREIGN OFFICE.

THE following letter, addressed to the *Times*, by one whose well-known initials will command the highest respect among architecturalists, so nearly exhausts the subject, and puts the matter so plainly, that we have no scruple in transferring it bodily to our pages.

"GOTHIC OR CLASSIC?—A PLAIN STATEMENT OF THE QUESTION.

"To the Editor of the Times.

"Sir,—There is a great controversy as to the proper style of architecture for the new Foreign Office. Shall it be Gothic, or shall it be Classic? In this controversy many things are said which are very misleading; it may not be amiss to put together a few plain facts in a plain way.

"The question really involves two—a practical one, and one that is rather artistic or historical than practical. The two are constantly jumbled together, but they are really very different. If one style is really and necessarily better for practical purposes than the other, that is quite enough. If the two are equal in this respect, then the questions of artistic beauty and historical association will step in to decide.

"We assume that some Foreign Office must be built, and that it ought to be a handsome building. Some people may perhaps think that the country

would be happier without any Foreign Office at all. That is not our question. It is also possible—though by no means certain—that a plain brick, factory-looking Foreign Office would be cheaper and more convenient than either a Gothic or a Classic one. That is not our question either. We assume that the building is to be built, and to be built handsomely. Which, then, ought it to be,—a handsome Gothic building, or a handsome Classic building? Is a handsome Gothic building necessarily either dearer or less convenient than a Classic building equally good in its own kind?

“Mr. Scott, and others who ought to know, deny that Gothic is either dearer or less convenient; and on many points our own eyes and our own wits tell us that they are right. It seems at the first glance that Gothic ought to be cheaper for a very obvious reason. Gothic may be as rich as you please, or as plain as you please. Italian cannot. Mr. Scott designs a highly ornamented building. Of course such a highly ornamented building is best, but you may cut out every bit of ornament and still leave it perfectly good. In Gothic you want nothing but a good outline, pointed arches, and chamfered jambs. Rich mouldings, capitals, foliage, crockets, pinnacles, &c., are all so much the better if you can get them, but you can do perfectly well without them. Keep Mr. Scott’s outline, and strike out every inch of ornament, and you still have a handsome Gothic building. You cannot do this with a Classic design. There you must have pillars, capitals, friezes, cornices, door-cases, window-cases. Cut them out and you have no design, no architecture left at all. A Gothic building may venture to be far plainer than an Italian one can, and yet be quite pure and good Gothic. Therefore surely Gothic architecture is the cheaper of the two.

“As for convenience, every good architect takes care that his building, whatever its style may be, answers its purpose. Make as many rooms as are wanted, and make them of the size and shape that they are wanted, whether your style be Gothic or Classic. Surely either style, in the hands of a good architect admits of this. If any architect sacrifices the real object of his building to a display of detail of either style, he is so far not a good architect. If it can be shown that Mr. Scott’s design would in any respect not practically answer its purpose, Mr. Scott can doubtless alter it in that respect, and leave it as good Gothic as it was before. If it cannot, both he and Gothic architecture have got a higher character than they deserve, and that among those who know them best.

“The only objection with the shadow of a reason in it is the common objection that Gothic buildings are dark. But this is really the merest fallacy. Some Gothic buildings are dark. Some, on the other hand, are almost painfully light. It is one of the many merits of Gothic that it allows windows of every sort and size. You may have mere loopholes, if you like; you may have more glass than stone in your wall if you like that better. Let Lord Palmerston only mention the exact quantity of light he wishes to have thrown upon Foreign affairs, and Mr. Scott will easily give him that exact quantity, neither more nor less.

“Let us assume, then, that Gothic and Classic are, in a purely practical point of view, equally convenient, but that Gothic is the cheaper. This is really the common-sense view, but it is obstructed by two or three fallacies.

“First of all, there are some Gothic buildings which are neither cheap nor convenient, and, chiefest of them all, the new Houses of Parliament. Therefore it is inferred that all Gothic buildings must be dearer and less convenient than Classic ones. This is really no logic at all. Some Gothic buildings are dear and inconvenient; so are some Classic ones. Either style is liable to such accidents when worked by an architect who does not enter into its spirit. The Houses of Parliament were designed twenty years ago by an architect whose real bent was towards Classic architecture. The Houses of Parliament are not a good Gothic building, but it speaks very much for Sir Charles Barry’s

ability that at such a time, and under such circumstances, they were not a great deal worse. Probably, at that time, no better design could be had. Now Gothic architecture is far better understood, and a class of architects have arisen who are able to do it full justice. At their head stands Mr. Scott. Because Sir Charles Barry failed it does not follow that Mr. Scott will fail.

"Secondly, though Gothic is essentially cheaper, it does not follow that every Gothic design as sent in by the architect will be cheaper than every Classic design. The fact is, that Gothic architecture is wonderfully flexible. A Gothic building is very handsome when stark naked; it is very handsome when decked out in full dress. A Classic one—as we build Classic in England—cannot go stark naked; on the other hand, it cannot bear quite so elaborate a full dress,—that is to say, Gothic may be either plainer or richer than Classic. Therefore a Gothic design might possibly be richer, and therefore dearer than the Classic ones. But the Gothic ones may be made plainer, and therefore cheaper, without hurting them, which the Italian ones cannot. Now, let us go a little further on from the practical and economical view to the historical, and what people call the æsthetical view. What are Gothic and Classic? The names are deceptive. To people who have not studied either architecture or history very attentively they often give very false impressions. People think the Classic is the style of those great and civilized people, the old Greeks and Romans; and the Gothic the style, perhaps, of those savage and barbarous people, the Goths and Vandals. Both these notions are historical errors. What we call Classic is not the style of the old Greeks and Romans. The old Grecian style is absolutely perfect for its own purposes. Gothic and Grecian are just equal, they sit side by side as pure and perfect styles. But pure Grecian is utterly unsuited to our climate and our purposes. We must admire it without imitating it. The old Romans were about the best builders in the world and about the worst architects. No people built their bridges or their aqueducts half so well. But their ornamental architecture was simply Grecian spoiled. What we call Classic is neither the one nor the other. St. Paul's Cathedral has very little indeed in common with either the Parthenon or the Coliseum. What we call 'Classic' architecture is not the architecture of old Rome, still less of old Greece, but the architecture of modern Italy. It began there in the 15th century, and first appeared here in the 16th, though it was not fully developed till the 17th. It is a modern intruder. Let us call it by its real name, not Classic, but modern Italian.

"What then is Gothic? It has nothing in the world to do with Goths or Vandals. Not that it would be any great harm if it had. It is a great mistake to suppose that the Goths were destroyers. The Gothic kings in Italy preserved the ancient buildings which the later Roman emperors had let go to decay. The real destroyers were the Italian popes, cardinals, and barons of much later times. But never mind, Gothic architecture has nothing on earth to do with Ostrogoths or Visigoths. The name was given in contempt and ignorance; but it is a thoroughly good name, if we understand 'Gothic' in the wider sense of 'Teutonic,' just as we often talk of 'Gothic languages' and 'Gothic mythology.' Gothic architecture is the national architecture of England, France, and Germany in the only ages in which those countries had any national architecture at all. It arose in all three countries about the same time; the style is essentially the same in all three, while each has its own local peculiarities. It lasted from the 13th century to the 16th. Up to the 13th, English, French, and German architects still built more or less in imitation of old Roman models; after the 16th they began to build in imitation of modern Italian models. It is, therefore, emphatically the national style of our own country, and of the countries most closely connected with it. The Gothic architecture of our day is a revived and not an original style; but the Italian of our day is just as little original, and it is foreign into the bargain.

"Many people have a notion that Gothic is in some special way an ecclesiastical style. This notion has been spread abroad both by friends and enemies. But it is simply a gross mistake as to facts, from which both friends and enemies have made equally foolish deductions. In the days when Gothic architecture was prevalent, it was universal. Men built their churches in it, just as they did their castles, houses, and town-halls. So when Gothic went out of fashion it went out of fashion for everything—for churches no less than for domestic and civil buildings. William of Wykeham built Windsor Castle and Winchester Cathedral in the same style. Sir Christopher Wren did just the same. Neither thought of one style for a church, and another for a secular building. Gothic is not exclusively ecclesiastical; it is not even exclusively Christian. Jews in the Middle Ages built Gothic synagogues, much as some modern Dissenters have had the sense to build Gothic chapels and the Free Kirk in Scotland has followed their example. The notion that Gothic is specially ecclesiastical is grounded simply on the accident that Gothic churches are much more common in England than other Gothic buildings, which again arises simply from the fact that the other buildings have been much more extensively destroyed. Hence people became familiar with Gothic as an ecclesiastical style, but not as a secular style; hence, also, the revival of Gothic naturally began in ecclesiastical buildings. In truth the same general principles apply to both purposes alike, and a style which is good for the one is good for the other. Not of course that the purpose of a building does not modify its style. Westminster Hall is very different from Westminster Abbey, but both are equally Gothic.

"The further notion that Gothic is the badge of some particular ecclesiastical party is more ludicrous still. What can architectural forms have to do with dogmas and ceremonies? If Gothic architecture is 'Popish,' what, then, is the architecture of S. Peter's at Rome? Surely, if a style can be of any particular religion, modern Italian is 'Popish' above all others. And it should not be forgotten that the extreme Roman Catholic party have no more love for Gothic than Lord Palmerston himself.

"Gothic architecture is pre-eminently national. It arose among us by native growth, not by foreign importation. It never took firm root save in our own and kindred countries. In Italy it never flourished; in Rome it is unknown. It comes from that century which is the turning-point of our history. In the 13th century our national architecture took its definite shape, alongside of our laws, language, and political institutions. It comes to us from the age which gave to us the Great Charter, and founded the House of Commons. It is the native growth of that free Plantagenet England which produced the germs of everything which we prize most dearly. It reminds us of the heroes of our infant liberty, the Langtons, Grossetestes, and De Montforts, who bridled the tyranny of king and pope alike. Italian architecture, instead of some of the greatest associations of our own land, gives us only some of the worst associations of another. Instead of English freedom, it tells of Italian slavery, of fallen commonwealths, of usurping tyrants of the court and the Church of Rome at their vilest epoch. Instead of the style of Langton and De Montfort, it is the style of a Borgia and a Medici. Its introduction into our own land dates from the days of Tudor and Stuart despotism. Its advocacy sounds especially strange in the mouths of statesmen, who can hardly help knowing that Gothic is our true national English style, contemporary with those national English institutions which all parties wish to preserve in substance, and differ only as to the reformation of particular details.

"What style is the more beautiful must always be to a great extent a matter of taste; but no one can deny that Gothic is the more real, the more constructively true. Gothic and old Grecian enrich their actual construction—modern Italian constantly does not so.

"The special arguments or jests of Lord Palmerston and others sometimes show great ignorance of the subject, sometimes are totally inconsistent with one another. When a man calls Gothic 'monotonous' one sees that he is merely talking at random, without knowing what he is talking about. The common objection to Gothic used to be the opposite one of irregular.

"Gothic, then, is national; it is constructively real; it is equally adapted to all sorts of buildings; it is convenient; it is cheap. In none of these respects does Italian surpass it; in most of them it is very inferior to it. If, then, Gothic is less adapted to a Foreign Office than Italian, the fault clearly lies with Foreign Offices, and not with Gothic architecture.

"I am, Sir, your obedient servant,

"E. A. F."

MUSICAL EXAMINATIONS.

Notes, Queries, and Exercises in the Science and Practice of Music; intended as Aids to the Clergy, Churchwardens, and others, in the Examination of Candidates for the Appointment of Organist in Parish and other Churches. By HENRY JOHN GAUNTLETT, Mus. Doc. Bell and Daldy. 1859.

THE professed object of this pamphlet is certainly good: as to the means employed for the attainment of that object, we will assist our readers to form their own opinion. The author says in his Introductory Note:

"The examination is of course preliminary to any performance on the organ, and in those cases where the replies prove unsatisfactory the candidate would not be required to play."

He kindly informs candidates that it is not expected that they should answer all these questions (seventy-one in number, besides four exercises) in so short a time as one or two hours; also "that the composition of a good tune, chant, and interlude is of all replies the most important." Of the seventy-one questions, twelve may be described as of a decidedly practical character: forty-four are more or less sensible, though many of them are not well expressed: the remaining fifteen are, in our opinion, either not sensible or not intelligible. We subjoin a few specimens.

"No. X. What is the best tune to use for the Advent Hymn, 'Lo! He comes with clouds descending?'"

"What is the best tune to the Christmas Hymn, 'Hark! the herald Angels sing?'" [If you think that a tune of your own is the best, write a copy of it.]

The words in brackets are added by ourselves, in order to meet a very probable case.

"XII. What would be your metronome mark to the minim for an adagio tune like S. Mary's, C.M., and to the minim for a bold, cheerful tune like London New, C.M.?"

"XXX. G is said to be a ratio of C. What is ratio? and what ratio is G of C?"

The question might be more clearly expressed thus: G is said to bear a certain simple ratio to C. What is a ratio? and what ratio does G bear to C.

"LXIX. Is there such a thing as a dischord in music?"

We suppose that the extraordinary spelling is a printer's error. The word does not occur elsewhere, but *concord* is spelt rightly.

"LXX. As in music 'no forces are to be assumed but such as are still known to operate,' in what light are the old church modes to be considered, and what is the field in which they move?"

We hope that we understand the old Church modes pretty well, but we certainly do not understand this question.

"LXXI. Every key-sound being the mean vibration of some other sound, in what way does taking any sound as a key-sound operate with respect to its affinities as a mean? For instance, let C be the key-sound and F the root of C; how is C affected, and how F, by the fact that C is the key?"

This is the last question, and is very properly placed; because the attempt to answer it would most probably render the candidate incapable of doing anything more. Of course a professional musician must be employed to judge of the performances of the candidates on the organ: and if that professional musician should happen to be Dr. Gauntlett himself, he would be able to tell whether the answers to the questions were such as he intended. We do not think that many other professional musicians would like to examine from Dr. Gauntlett's book. Before the Clergy and Churchwardens of any place engage Dr. Gauntlett, we would advise them to stipulate that all the questions about musical roots be struck out, this being a subject to which the warning in S. Paul's Epistle to Titus, iii. 9, may be well applied. Dr. Gauntlett himself seems not to have decided which of two opposing theories he will adopt; for, according to the assertion in Question XIX., that "chromatics do not alter roots," the root of the common minor chord of C is C itself; whereas, according to the statement in Question LVI., that "the root of a chord is the unit to the ratios involved," if we understand what that means, the root of the same chord is A flat.

However, this pamphlet has the merit of suggesting some important considerations. In the first place, it seems desirable that candidates for the office of organist should undergo some examination, for they may be able to play skilfully, and to read some classes of music at first sight, and yet be far from well qualified to superintend a choir, and compose, arrange, or even select, the music to be used in Divine service, duties one or more of which frequently fall to their lot. But by whom should they be examined? The supposition of a parallel case may help us to answer this question. Fancy a number of candidates for the curacy of Little Pedlington having to undergo a special examination in theology, ecclesiastical history, ritualism, &c., at the hands of an examiner appointed for the nonce by the Incumbent, churchwardens, and other notables of the said parish! Happily our universities and bishops' chaplains render such a proceeding superfluous.

And why should not candidates for the office of organist be examined once for all, on the completion of their musical education? They must indeed, if they have been pupils of the Royal Academy of Music, undergo an examination on leaving it; and if the result is satisfactory they receive a certificate; but this involves a long residence in London, and therefore few young men who have been choristers in the country can avail themselves of the institution. As to the musical degrees conferred by Oxford and Cambridge, it is a question whether they do a tenth part of the good which might be done if they were put on a better footing. A candidate for the degree of Mus. Bac. has at present to compose an exercise in five vocal parts with orchestral accompaniments, and to get it performed at his own cost. No doubt this serves to test a man's knowledge of harmony and counterpoint, but it does besides a good deal that is not desirable. In the first place, the art of writing well for an orchestra requires much study, and, in the case of about four out of every five who now take the degree, is utterly useless in after life. Secondly, the requirement of having the exercise performed inflicts a very great expense (in addition to the fees) which cannot be well afforded by the generality of young musicians, nor is the performance generally worth the cost to the candidate or to any one else. If, on the other hand, the expense of a Mus. Bac. degree were reduced within the average means of young organists, and if the degree were given on condition of passing an examination satisfactorily in those subjects with which an organist ought to be acquainted, such as harmony, elementary counterpoint, the history of music, especially the discrimination of its various styles, and the notations which have been extensively used in Western Europe during the last 300 years, the characteristics of the church modes, the musical properties of the human voice,—it is likely that there would be many candidates for the degree, because it would be an evidence of the possession of knowledge such as would qualify a young musician for the situation by which he would have to live. From a rough calculation upon the data furnished by the Musical Directory it seems that almost half the male professional musicians residing out of London call themselves organists. A great part of the remainder profess the pianoforte, and no doubt many of them also would take the degree of Mus. Bac. if the requirements were only such as we have suggested. As to the degree of Mus. Doc., we do not propose to alter the manner of proceeding to it, because there is no reason that any men should take it but those who have succeeded in their profession, and are competent to write for an orchestra. But we think that the family likeness between the exercises for the first and second degrees in music is rather too strong at present. The desire which both Oxford and Cambridge have lately shown to adapt their customs to the wants of the age encourages us to hope that our suggestions will be duly appreciated.

THE ELY CHOIR FESTIVAL.

WE find, to our regret, that in our Music Report read at the Anniversary Meeting in June, and since published, in speaking of the Choral Festivals of Southwell, Ashbourne, and Ely, we did less than justice to the exertions of the managers of the Ely Festival. We are assured, on the highest authority, that the improvement of congregational music in parish churches was and is the only aim of the choral association of that diocese: whereas our Report appears to attribute to Southwell a monopoly of right views on that important matter. We spoke without sufficient information, for which reason our language was by no means positive. From what we have since heard, we believe the Ely festival to have been characterised by many features of unquestionable excellence. The great defect, which we sincerely hope may be remedied next year, was the non-celebration of the Holy Eucharist. The only point in the music of the day on which our criticism (as at present informed) would be adverse, is the use of vocal harmony (of the ordinary description) in those parts of the service in which the congregation is expected to take part. The Canticles were, we believe, chanted in unison, with organ accompaniment, Mr. Helmore's arrangement being used. But for the Psalms "Anglican" chants, of course harmonised, were employed. We have always considered this objectionable on account (among other reasons) of the overbalancing and confusion of the parts, which must be the result when the people do their duty by a hearty and audible participation in what is emphatically their part of the service. To ask an unskilled congregation to join in singing a regular four-part harmony, is to ask them to do their best to mar its effect, or at any rate to destroy its essential regularity.

That it is possible for congregations of any size to unite in chanting psalms and hymns without any such result, but rather with an increase of grandeur in proportion to the number of voices, is shown by the example of the Southwell Festival, as well as by the daily experience of many a parish church where the Plain Song is used, and unison congregational singing encouraged. We are much mistaken if their own experience do not speedily convince the managers of the Ely Choir Festival of the inconsistency of having Gregorian Canticles and "Anglican" Psalms; or rather, as we should prefer putting it, Canticles for the congregation, and Psalms for the choir, in the same service.

We heartily wish the Ely Choral Association all the success that the zeal and energy they have shown deserves.

THE ECCLESIOLOGY OF THE LAND'S END.

DEAR MR. EDITOR,—Having just returned from a month's tour in the extreme west of Cornwall, I propose throwing together a few ecclesiological and other notes, which I trust may not be altogether unsuited to your pages, and prove somewhat interesting to your readers. I must, however, premise that mine was not primarily an ecclesiological tour, and, indeed, could hardly have been so; the great interest of the wonderful natural scenery abounding in that locality of necessity attracting attention to objects of greater extent and more diversity than the churches, which are almost entirely of one type, one material, and about the same age.

Penzance, the westernmost town of England, was our head quarters; and for a glowing, though rather too highly coloured, description of its springs, its geranium, myrtle, and passion-flower covered houses, I must refer your readers to the lately published life of Madame Schimmelpenninck. Suffice it to say that the town has a gayer and more "garden" look, than any I have elsewhere seen, the genial mildness of the climate allowing these delicate plants to luxuriate in the open air throughout the year.

Curiously enough, although a town of great antiquity, Penzance possesses no ancient church. Two modern buildings, both constructed of a reddish variety of granite, supply the church accommodation to the inhabitants—S. Mary's, built in 1836, on the site and in the churchyard of the ancient S. Mary's chapel, and S. Paul's, in the upper part of the town.

S. Mary's, which forms the most conspicuous object of the town when viewed from the sea, is, considering the date when it was built, of greatly more ecclesiastical character than could have been expected. The style approaches to early Third-Pointed rather than to any other, but the architect wanting the true freedom of the wondrous mediæval builders, and not dreaming of copying the many specimens of satisfactory treatment of Gothic tracery in granite abounding in the neighbourhood, gave up the task altogether, and in ugly long and thin windows, divided internally by galleries, has inserted tracery of the most meagre description of either wood or cast-iron. The church itself comprises nave, north and south aisles, a tower at the west end of the nave, a sanctuary of the shortest possible dimensions, and galleries choking up the aisles and west end; the latter protruding far down the nave, so as to give the interior of the church a much smaller appearance than it deserves. The pulpits, two in number, and of dangerous height, tower aloft on either side of the church; and the reredos, of carved work, with the usual writings emblazoned on panels, is flanked on each side by a pinnacle becrocketed all over, of gigantic size, the cost of which would, I doubt not, have readily filled every window of the church with stained glass. The roof internally is of low pitch, divided into square panels coloured blue, and in the centre

the sacred monogram gilt. The church was, I believe, undertaken at the sole cost of one munificent clergyman : and in the completeness of every portion, it is quite evident that no expense was spared ; and one can only rejoice at meeting with so church-like a building erected at so early a period of the revival of ecclesiastical architecture.

S. Paul's, completed so late as 1843, though also bearing evidence of liberality in its material and fittings, is in the worst style of modern Gothic. The plan is cruciform (an unfitting type for so small a church) and the narrow nave, disproportioned transepts, and sadly stunted eastern limb, are in no way redeemed by a row of badly-shaped lancets on either side, a still more gaunt one of similar design being inserted in the north and south walls of the transepts. The east and west windows are triplets, filled with stained glass by Willement, good, though the drawing of the figures (which are single in compartments) is rather too antiquated, the rest of the windows being filled with circles of deep crimson and yellow, and crimson and green, very glaring and trying to the eyes. An organ-loft is constructed in a recess in the angle between the south transept and the chancel, open to the church by two small apertures, within which the surpliced choir appear as if huddled together to be out of the way. The altar-rails and pulpit are of the grey variety of granite, the latter, though much too large, being carved out of one block. There is a brass eagle of poor design ; the seats, of stained deal, are throughout the church divided into stalls, the bench-ends being carved into the form of exaggerated fleurs de lis, those in the transepts facing north and south. The church itself is intended to be early First-Pointed, but the interior fittings are only poor imitations of late Third-Pointed. It is evident in the case of this church that ample funds have been expended, sufficient for the erection of a correct and picturesque edifice with infinitely more accommodation, but, as is too often the case, all has been ruined by the utter incompetence of the architect.

Having criticized the two modern churches of Penzance, I now proceed to say a few words about the older buildings in the neighbourhood. One peculiarity met with is the distinctive appellation of "*Church-Town*" bestowed on villages possessing a separate church, e.g., Madron Church-Town, Sancreed Church-Town and Sennen Church-Town, immediately adjacent to the Land's End. The churches in these villages, as well as those of S. Paul near Mousehole, S. Buryan, S. Just and Gulval, are of very similar character, mostly consisting of nave and north and south aisles of equal length, built about the reign of Henry VII., all of granite, with a square tower at the west end of the nave, low roof internally, without clerestory, and no structural difference between chancel and nave. Most of them show signs of care, and have been re-seated with low open benches, and the piers freed from whitewash, but in Gulval church is to be found an almost unheard of monstrosity in the shape of a new high square pew, luxuriously cushioned and lined with blue cloth, and fitted with every convenience, not excepting even a stand for umbrellas with receptacles to catch the water running from them !—and this too in the midst of open seats, restored tracery, stained glass, and fair ritual arrangement.

I must not leave unmentioned the beautiful remains of the roodscreen at S. Buryan, perfect alas ! so late as 1826. The top bar across the nave and south aisle alone now exists in addition to the lower paneling hidden amongst the seats. What still is left, however, fully attests its former glory, glowing with colour and radiant with the most intricate and delicate carving.

Time and space will not serve to tell of the beauties of S. Michael's Mount, crowned with its seagirt church; S. Ives—its bay and church; the ancient granite crosses found in the churchyards and by the waysides of the district; or fairer than all, the Scilly Islands. These must be reserved for a future occasion, if your readers are not already fatigued with my desultory reminiscences.

I remain, dear Mr. Editor,

Most sincerely yours,

W. C. L.

Nov. 5, 1859.

ECCLESIOLOGY IN SCOTLAND.

THE principal monuments of the ecclesiological revival in Scotland which have attained relative completeness are Trinity College, Glenalmond; S. Ninian's Cathedral, Perth; the College of the Holy Spirit, Cumbræ; and S. Paul's Church, Dundee. Of these, which we have enumerated chronologically, the second and fourth have already been described in our pages; and we will not therefore recapitulate the details then given. But as the two most important churches of modern erection in Scotland, and as works eminently characteristic of their architects, Mr. Butterfield and Mr. Scott, they deserve a passing tribute of comparative notice.

S. *Ninian's* being designated a cathedral, and S. Paul's only a parish church, it might at first sight seem as if there were not materials for a just comparison; such, however, is not the case. Indeed, the completed church (containing, by the way, the cathedra of the see of Brechin,) is in its actual dimensions more spacious than the incomplete cathedral; and although the latter, when finished, will exceed in length, yet in all other respects S. Paul's need not shrink from the rivalry. In fact, we may as well candidly confess that it has our preference: it is a parish church, possessing somewhat of the grandeur with the uses of a cathedral, while S. *Ninian's*, on the contrary, is a cathedral wearing too much of the parochial character. Mr. Butterfield, no doubt, had a difficult task to fulfil. His employers were instant with him to build a cathedral, and nothing but a cathedral; and it is imputing no blame to suppose that the indispensable *materiel* towards a cathedral was not superabundant. Besides, the commencement of the work dates back into the "40's," when experience was younger than it is at present. At the same time Mr. Butterfield seems to have been peculiarly afraid of committing either himself or his patrons, and the result is that S. *Ninian's* is neither so clever, so stately, nor yet so abnormal, as sundry of his other noticeable productions.

Outside, the four equal roofs of choir, nave, and transepts, meeting at a simple yet effective *flèche*, give a minster-like aspect to the whole pile; and the fact that the transepts do not in depth extend beyond the width of the aisles is no detriment to the building. The very stopping short of the nave at its first bay imparts a comparative height, which will disappear on the completion of the entire church. On the outside the north aisle line (the street side) is further prolonged. Temporary buildings being needed for the schools they were ingeniously erected on the cathedral property so as to enable the wall of the north aisle to be extended, and to form a portion of the structure. Thus a standing declaration is maintained of the work still to be accomplished. Inside, however, the cathedral-like plan disappears. A cross church, particularly a cathedral, without a lantern or at least a four-arched crossing can never be of the most perfect type of its order; nevertheless, if the transepts, however shallow they may be, open into the nave with conspicuous arches, a dignified effect can seldom fail to result from their juxtaposition to the choir arch. At S. Ninian's, however, Mr. Butterfield's talent seems to have been exerted in concealing the existence of the transepts to the utmost extent from the congregation in the nave. Not only do the north and south arches correspond in all dimensions with those of the one nave-bay, but the transverse ones between the aisles and the transept die away into the wall, instead of being brought down upon responds. In fact, the transepts are shown by little else than the interruption of the nave clerestory. There remains the lengthened choir, with its high screen of stone and granite, to give the feeling that the building is one of more than parochial dignity. Here we can safely praise the proportions, well-arranged levels and amplitude of sanctuary, points in which Mr. Butterfield excels, although he allows his invention to be cramped by the pertinacious rejection of the apse. That the fittings are many of them homely is of course no fault of any one. If the day shall come when they are to be replaced by nobler apparatus, the united diocese of which S. Ninian's is the cathedral will possess a most satisfactory presbyterium for the solemn services of its head church. It will then be the duty of those into whose hands the completion of the nave may devolve to import into the new construction a somewhat more minster-like character than it now possesses. The whole of the west end is still unbuilt, and can be dealt with as the architect pleases. Why not reserve for that some special beauty? We are not generally fond of direct imitations, but in the cathedral for the dioceses of S. Andrew's, Dunkeld, and Dunblane, a case so peculiar exists, that we are tempted to deviate from our general tone of feeling. In those dioceses the desolate ruins of Dunblane cathedral still offer—somewhat mutilated and ready to crumble—the remains of a west window in Early Middle-Pointed, so exquisite in its proportions and graceful in its details, as to merit being reckoned in the small first class of European art. When we say that this gem consists of three long, narrow two-light windows, of equal height, with a double plane of tracery separated by a mural gallery, having in the outer heads a central cinquefoil, with quatrefoils in those of the flanking windows, and in the inner plane three cinquefoils, we shall have merely catalogued the mem-

bers of the composition. No description can give an idea of its actual beauty. Such as it is, it stands in a ruinous pile, exposed to time and weather; but the cathedra of Dunblane is removed to the populous city of Perth. If, then, the proportions of S. Ninian's can be made to fit the adaptation, we make bold to say, let this window be reproduced where man may see and love it, where it again may give light to solemn worship and cathedral rites.

Before we quit S. Ninian's, we must enter our protest against one external feature of the choir, which is sadly out of harmony with the remaining structure. The church, as we have said, is not of very large dimensions for a cathedral; therefore every expedient which could legitimately add apparent size ought to have been adopted. In contradiction, however, to this principle, Mr. Butterfield has reared against the north wall of the choir, just where the church stands most conspicuous at the angle of two streets, a broad and lofty chimney, rising from the sacristy. Of course, it will be argued that the vestry fire wants a flue, and therefore it is "real" not to be ashamed of this necessity. That may be, but it is not "real" to make a chimney, which never can be a very sightly or very cathedral-like object, as big as possible, or to place it just where it is most detrimental to that apparent magnitude of scale, which it should be the architect's ambition to compass. We cannot part with this church without an expression of gratitude for the unwearied zeal with which the capitular body have maintained year after year the solemn services of a cathedral church—under what difficulties and discouragements Mr. Canon Humble's recently published pamphlet but too plainly shows.

No doubt *S. Paul's, Dundee*, gains much by its unequalled site, a steep rock springing up in the midst of the old quarter of a populous town. The skill of its designer is however shown in his having made the most of this opportunity. The western steeple, with its lofty arch, and its flight of steps rising from the street, and continuing inside the tower itself up to the very west door of the church itself, is a bold thought, and most skilfully executed; while the completeness—somewhat rare in modern architecture—of the pile, enables the living generation to judge by eye, and not by mind, of the desired effect. It is no doubt a noble thing to lay the foundation of solid works, with a lien on posterity to complete them, a nobler thing than starving and cutting down to the scant measure of an imperfect but present completeness; nobler than all however it is to plan, and to accomplish at once; and in this church the steeple, from the pavement to the vane, which caps the lofty spire of stone, is all constructed. In plan this church recalls that, also by Mr. Scott, of S. Mary, Stoke Newington, which we described in our last number—we believe it would be more correct to say that S. Mary's recalls this one as its prototype. In either case we find the western steeple, the lofty nave, the gabled aisles, the lantern deficient in its western arch, the apsidal chancel. At Stoke Newington, the idea is treated in a more complex manner; for there we find the great Italianising arches that span the transept space, the coupled pillars, and flat carved soffits of the chancel arcade, southern features wholly absent at Dundee, in which the treatment is purely northern

and Teutonic, like the plan of the building itself. But still with its simpler design, and smaller capacity, S. Paul's is the superior work of art, the purer and more virginal idea. In it everything fits into its own place, and is in harmony with the remaining structure, a praise to which, with all its merits, S. Mary's cannot quite lay claim.

Such as it is S. Paul's completely embodies the idea dominant in its conception, of a head town church, used for, but not designated as, a cathedral, and yet worthy of being, if necessary, co-opted to cathedral rank. Its height considerable in comparison to its length; the well-proportioned arcade, the gabled aisles, the stately lantern clearly defined, in spite of the lack of the fourth arch to the west, and the stone-groined chancel with its apse—a feature never perfectly satisfactory without a groin—the spacious and well-raised sanctuary, are the main elements which conduce to this most satisfactory result. The really excellent glass, by Mr. Hardman, which fills all the windows of the apse, is, of course, a great additional embellishment, which is of the more value for the reserve which has been shown in all the other appointments. At Perth there are a screen, varied frontals, candlesticks, and a cross. Of these none is found at Dundee. At Perth the nave is seated with chairs, and at Dundee with fixed benches. With all this “economy” S. Paul's stands high among the churches of the revival, because general effect being the thing attainable, the Bishop of Brechin and Mr. Scott wisely and successfully set general effect before them as the end to be compassed. We mention the founder with the architect: for his personal exertions and his accomplished taste had an important bearing on the result. Externally, indeed, poverty led to the omission of buttresses, which would have solidified the pile; but, in despite of this omission, all concerned in the undertaking have to congratulate themselves on a rare success. Further on we shall have to describe the other monuments of the Bishop of Brechin's untiring zeal in a town, where, out of a population of 100,000, he reckons a flock of 6,000, mainly composed of the destitute classes.

The college and collegiate church of the HOLY SPIRIT in the island of *Greater Cumbræ*, in the county of Bute and diocese of Argyll and the Isles, is a work upon which Mr. Butterfield may safely rely for the earnest of a permanent and solid fame. Every thing here conspired to ensure success. The scheme was grandiose—a collegiate church, and in connection with it all the various buildings belonging to a capitular and educational body. The date at which the designs were supplied, about 1852, was one at which the architect's manly talents had been matured by his labours at S. Augustine's and All Saints', not to mention S. Ninian's and other churches, and at which he had not yet indulged himself in those eccentricities from which we hope he may soon return. Finally, the site was one to inspire a far less imaginative artist even than Mr. Butterfield to exert himself to his uttermost. The Greater Cumbræ is in the estuary of the Clyde, and although of small dimensions, is yet spacious enough to boast of a town, and to be diversified with rock and moor and pasturage. To the south, at no great distance, spreads the bold coast of Ayrshire,

while in front of the spectator standing in Millport, the precipitous ialet of Little Cumbrae fills the due west, and beyond trending northward the bold peaks of Arran rise over the tamer foreground of Bute. In the near foreground is the little town of Millport, sloping steep down to the quiet land-locked bay. Behind, that is, eastward, the island loses itself at the high ground which caps the valley. Nearly at the summit of this high ground (of absolutely no great elevation, but extremely steep) and just out of the town, the college stands within its domain, founded and built, as we need hardly observe, by Mr. G. F. Boyle, Lord Glasgow's brother, and therefore territorially connected with Cumbrae.

Advantage has been taken of the steep bank, which overhangs the town, to terrace up the college domain at various levels with green slopes and stone steps, the church and college buildings occupying the highest level, with a quiet grave assumption of possession not offensive, but very decided. The west end of the former of course stands displayed, while the buildings range themselves somewhat behind to the north and south, the whole being visible from far to the steamers working up and down the Clyde. The church itself is of the simplest plan, a nave and chancel each without aisles (unless an organ chamber to the latter can be so denominated) and of about equal length, each measuring about forty feet. The division between them is made by a high constructional screen of stone, the aftergrowth of the S. Ninian's idea, but infinitely superior to it in its architectural truth, combining as it does in one construction screen and chancel arch. This screen is divided into three bays by two granite shafts, which shoot up on each side of the chancel gates. These ramify into bold and simple tracery, and between them they bear up a massive cross of stone, moulded and ball-flowered, which rises to the apex of the arch, its struts resting on either capital: any weakness in the apparent support of this cross being compensated for by the appropriateness with which it fills its position. From the nave much height is gained for the solid basement of the screen by the elevation of the chancel floor, while an open low brass rail (not so successful as the stone work) caps that substructure. It is a pity that the responds are not of granite as well as the central pillars, and that the pulpit which stands in the north-east angle of the nave is not connected ambo-wise with the screen. The presence of this most successful feature leads us the more to regret the main shortcoming of the building. Its bold and vertical character, the massiveness of the screen, the elevation of the windows, all proclaim it to be a church which pre-eminently above all others (if there can be less or more in the case) ought to have had a vaulted or a stone-barrel roof. But instead it is roofed with a polygonal roof of rafters plastered between. The chancel ceiling is indeed utilised by vigorous pattern painting of dog-roses and ferns (the local flora), but nothing can absolutely make up for the deficiency. The western portion of the choir is fitted with twelve stalls and subællæ, the mass being unfortunately broken by central gangways on each side. The sanctuary is spacious and well raised; the sedilia are rather too simple, being merely recessed niches. The altar is somewhat short, a very

uncommon fault with Mr. Butterfield. Hangings give colour to the east, and the side walls are enriched with constructional mosaic in lozenges of coloured tiles, counterchanged with white slabs of the same form. In this decoration we begin to see traces of that style which has subsequently acquired far too strong a hold of Mr. Butterfield's affections. The east window, of three lights, is thrown up with that good effect that always follows such treatment. So is the south window (the only other one of the chancel) and all in the nave, a string-course under them cleverly spacing the vertical height. The two windows of the chancel contain painted glass by Mr. Hardman, and the west window is glazed with grisaille; there is no painted glass in the four windows of the nave. The nave is seated with chairs, and does not contain a font, the church being specially collegiate. We ought to have mentioned that the one entrance to the church is through the tower which stands against the south wall, its west wall lining with that of the building itself. All the instrumenta are most sumptuous, complete, and correct. The vestry is entered from the choir on the south side; an apartment over it, used as an infirmary, opening with a window into the church. The lighting is by gas, the nave being illuminated by a line of numerous small jets at the string-course line, and the choir by a line of jets running round the arch so as to be concealed from the nave. This last expedient is also adopted at S. Ninian's, but there, owing to the construction of the screen, the lights run horizontally. The effect is most successful; the only drawback being that the smoke has considerably darkened the wall behind. The Sunday services in the collegiate church terminate at night by a special additional Use of hymns, "paraphrases," and collects, with a sermon, very popular among the Presbyterians, at which the nave only is lighted up, and the effect though peculiar is very effective.

As we have already stated, the organ stands upon the ground in a chamber to the north of the chancel. This instrument was built by a private hand. The tower, which forms the porch, rises into a belfry-chamber above the ridge-crest, effectively lighted with long acutely pointed triplets of lancets. The spire, which crowns the composition, is an acutely pointed broach of stone, four-sided through all its height, the whole rising 123 feet from the ground. We can most sincerely compliment Mr. Butterfield on this conception; an octagonal spire could hardly fail to have been either too slight or too ambitious for its peculiar position. The adoption of the elongated pyramid has precisely hit off the desired effect.

The organ-chamber opens into an oblong chapel, the chapter-house, used also for the private devotions of the clerical body, and in its double character stalled and fenced at the west end with a low screen, devoid of altar, but with an east window of five unequal lancets, set close together, glazed with grisaille.

To the south-east again of the church, but with no direct communication, a very pretty and simple cloister has been planned and completed on its west and north sides, the latter opening into the hall—a simple but effective apartment. To the west of the church, and occupying a central position in the range of terrace gardens, somewhat

sunk below the highest level, is placed the graveyard, longer from east to west than from north to south, and containing in the east centre close to the bank a cross designed in remembrance of the early Scottish crosses of Romanesque *motif*. We have recapitulated the chapter-house, cloister, and graveyard in juxtaposition, in order to point out what seems to us the chief mistake which has been committed in planning the buildings, namely that they are disjointed. In designing the former, Mr. Butterfield, we believe, intended to convey the impression of that apartment having a quasi-religious character,—being an oratory no less than a room of assembly. At the same time he honestly eschewed the erection of a mimetic altar, which would never be used for the sacrifice. Such being the case, we think the adoption of the oblong form was unfortunate, as that particular shape proclaims the deficiency in the most tantalising manner. On the contrary a polygonal chapter-house would have completely accommodated the desired use and the desired omission. Without pledging ourselves to the doctrine, that the oblong was used for churches served by monks, and the polygon by those appropriated to canons,—a theory which is refuted by the case of Westminster, a Benedictine church,—we still recognise the spirit of the distinction; while in those chapter-houses, such as Canterbury, which are oblong, the seat of the head of the capitular body, is placed at the east end. In fine, the peculiar precautions and feelings which it was intended to imply and to unite in the chapter-house of Cumbrae, would have been most effectively embodied by giving it a polygonal form. Had it been so built it could hardly have been attached to the east face of the actual organ chamber. But it would best have stood where in old times the chapter-house often did stand, viz., with an entrance, as at Westminster, Sarum, Canterbury, Lincoln, Dryburgh, &c., from the cloister. We need hardly observe that in old times the cloister was among the more, rather than the less, sacred portions of the monastic or capitular buildings. It used to open directly into the church; it frequently, as we have said, formed the access to the chapter-house, always, we believe, when that was not, as at Lichfield, and Wells, approached from the church itself. It was the spot especially chosen for meditation, not to say study,—a use to which, under the progress of modern civilization, no cloister could now be conveniently devoted. The cemetery was in immediate connection with it, often laid out in its central area. These considerations lead us to regret that at Cumbrae the graveyard was not placed at the back of the college, and in connection with the cloister rather than in front, in a position which seems somewhat too dressy and laid out for effect for such an object. The remainder of the terracing is simply ornamental garden ground, and such, we think, should have been all the space on that—the secular—side.

We have the more freely dwelt upon the points we consider open to amendment, from the admiration which we entertain for the architectural features of Cumbrae as a whole. The domestic internal arrangements seem to us very practical, and the division of the buildings into two parts—that of the Provost, Canons and Divinity Students on the south side, and that of the boys of the Choral Grammar School on the

north—is efficiently managed, while the warm white stone of which the entire range is constructed tells out clear against the green background. The rooms are spacious and cheerful, and ventilation is attended to. We were particularly struck with two passages, one in each portion, to which character was cleverly given by a series of boarded principals, trefoiled in one instance and cinquefoiled in the other. The library is a scholastic yet comfortable apartment; and the model panelling of walnut of one of the sitting rooms will we hope ere long be carried through the suite.

Circumstances rendering it desirable that the collegiate church should be exclusively constituted as the chapel of its capitular body, a parish church has been provided for the members of the Scottish Church in the lower part of Millport, out of some stables and a laundry, which have been lengthened and fitted up in a style of severe simplicity by Mr. Butterfield. The result is, as far as it can be, successful. A west window with wooden tracery, and dormers unaffectedly introduced, give the required light. The services in this building are of a less ornate character than those at the collegiate church, with which they alternate; and we understand that the exhibition of correct ritual, in the two aspects of great simplicity and of considerable dignity, is found to work well. The Scotch Office is of perpetual obligation in both churches.

TRINITY College, *Glenalmond*, is of earlier date than any of the three institutions which we have described. It is, indeed, of so early a date in the ecclesiological revival, as almost to preclude us from a description, did we not feel that to describe it is a debt we still owe to our readers. The project of its institution—mainly due, as is well known, to Mr. Gladstone—was approved by the Episcopal Synod in 1841, and the design of the building was in due time entrusted to Mr. Henderson, who, as a Scotchman, and belonging to the Church, was employed at that time for most of its ecclesiastical structures. The site selected was one of great beauty, and withal very appropriate for a public school. The Almond, a tributary of the Tay, rushing out of the Highlands down the stern “Small Glen,” expands at the northern verge of the Lowlands into a broad well-wooded valley, fertile, and with easy communications. The founders of the college being fortunate enough to obtain a property in this district, Mr. Henderson drew a plan embodying the usual features of a college grouped round a quadrangle, of which the west and north sides were immediately erected, and the chapel was added a short time after, occupying the south-east angle, and (somewhat contrary to collegiate precedent) presenting its west end to the quadrangle. The buildings already erected do not include either the permanent hall or library, but mainly consist of masters’ rooms, dormitories, and class rooms, out of which the substitutes for those apartments are taken; and of course the *coup-d’œil* suffers accordingly. The main feature is a central gateway on the west side (of a character, perhaps, more castellated than collegiate), with a groined portal into the quadrangle: otherwise the line is but little broken. The rich red sandstone of which the pile is built warms the landscape: otherwise there is little to remark in the architecture, which is of a sort of conventional Gothic,

not exactly Middle or Third-Pointed, with heavy labels, and other features likely to occur in the building of a second-rate architect of that epoch. Inside there is no attempt to give expression to the fittings. The staircases are roomy, and the passages, dormitories, and classrooms airy,—no slight recommendation; but the style in which they are carried out is one of the merest modern mediocrity. Still we are unwilling to be severe upon Mr. Henderson for this treatment; for when he was designing, S. Augustine's was only being contemplated, and Hurstpierpoint not yet dreamed of; and so the idea that a Gothic expression could be given to the modern wants of a large educational establishment would have been a thought of boldness not to be looked for in a provincial architect. The warden's house occupies the south corner of the west side, but is not very remarkable.

The chapel, which is, as it should be, the most prominent building of the college, was, we believe, mainly built by the munificence of Bishop Wordsworth while Warden. It is in plan a simple parallelogram, somewhat over broad for its length, and both inside and out having about it much of the college-hall feeling. The style is Middle-Pointed, with frequent windows amply traceried. Inside, with numerous architectural shortcomings, there is an aspect of rude magnificence due to the spaciousness of the area. The windows, too, are well raised from the ground, and are mostly filled with painted glass, which although of very varying merit, and wholly devoid of unity of tone, does yet from its abundance produce considerable effect. The roof is of the Perpendicular college-hall type. The antechapel is spacious, and terminates in a first screen of wood of a solid design. Then comes the most objectionable feature in the whole chapel, a series of close boxed pews for the parochial congregation: to the east of them is a second open screen of wood, and beyond is the chapel proper. The boys' seats are arranged antiphonally, but the rows are too numerous to give the effect of stalls. In the gangway stand the brass eagle and the litany-stool. The sanctuary, which is well raised, is panelled with woodwork of a very poor design, unsatisfactorily relieved with gilding. The altar is covered with a velvet carpet, somewhat richly embroidered. When the time arrives to complete the quadrangle we advise the authorities of Trinity College to reject the already antedated design, and entrust the work to one of the architects who have grown up since 1841 in the study and practice of vigorous original Gothic. If they do so, they may still leave behind them a monument worthy, in its artistic aspect, of admiration.

We have said that S. Paul's was not the only monument of his episcopate which Bishop Forbes has reared in *Dundee*. That church has grown out of the original "English chapel," to the cure of which he was called immediately after his consecration, but antecedently to its construction he had created another congregation in a poor quarter of the town, in which the Scotch office was adopted. For their use has been built the church of *S. Mary Magdalene*, from the designs of the Mr. Coe, who so accidentally won the first prize for the Foreign Office in the Italian style, and who was at the time in partnership with a gentleman possessing local interest at Dundee. This very sim-

ple and cheap church appears to us to be more richly deserving of praise for what it aims at, than the gorgeous and overladen palazzo which stood exhibited in Westminster Hall during the great competition. The church, in Middle-Pointed, is composed of a somewhat broad nave, with a north aisle divided by octagonal pillars with moulded capitals, and a narrower chancel with aisles of one bay, the difference of width being managed by the chancel arch corbelling on piers from which chamfered arches of a depressed form spring, opening into the chancel aisles from the nave. The north chancel aisle is somewhat broad, so as to accommodate the school children, while that to the south holds the organ. The structure is all lined with ashlar. The fittings are very simple, but the chancel is duly stalled, and the seats are all open. The pulpit stands in the north-east angle of the nave. The east window, of three lights, is filled with painted glass by Mr. Hardman. There is an air of working-day reality about the whole building which deserves great praise.

This church and S. Paul's being no longer sufficient for the increasing congregations, the bishop procured a piece of ground in the upper part of Dundee, sufficient for church and schools, of which the latter have already been built by Mr. Bodley, and the upper room opened as a temporary church, as *S. Salvador*, an old Scottish dedication. Although only provisional, it is yet a very religious-looking and sufficient place of worship for 300 persons. The ceiling, which is close boarded of three sides, and stained of not too dark a colour, admirably suits the present destination of the room while it is equally appropriate to its future use. The same may be said of the simple eastern rose, with plate tracery, which is to be filled with painted glass by Messrs. Clayton and Bell. Indeed one finds nothing to criticise except the horizontal heads of the two exterior lights of the west window, a needless and ungraceful eccentricity. The fittings comprise light open seats, a small raised chancel plainly stalled and an altar well elevated, the font being the little marble one which was used in the "chapel" that preceded S. Paul's. The building itself is externally a compact and sufficiently lofty mass: that simple adaptation of plate tracery, of which both Mr. Bodley and Mr. Street are so fond, being used in the windows. In addition to these churches the bishop built one a few years since at *Broughty Ferry*, a town which stands at the mouth of the Tay, and may almost be considered a suburb of Dundee, from Mr. Scott's designs. A hasty glance from the railroad at the exterior does not enable us to say more than that it seems a simple specimen of correct ecclesiology.

Mr. Slater's church of *S. Andrew*, at *Dunkeld*, in Perthshire, is completed and in use. The plan is of the simplest, a small nave without aisles, and a chancel sufficiently raised, with a sanctuary spacious in proportion to the size of the church, carried out in Middle-Pointed, and the fittings are hardly more than provisional. The proportions, however, are pleasing, and the *coup d'œil* of the building is unpretendingly good. The seats are partly those of the old chapel, and the only furniture in the chancel proper is a prayer-desk, standing against the south jamb of the arch. On the north side of the chancel is an open chamber, destined for the organ. The principal feature in the church

is the font, a special gift, of a circular form, standing admirably upon its base, of one large and six smaller circular shafts, and richly decorated with six groups of events in our Blessed Lord's history in bold relief, within ogeed quatrefoils, the intervening spaces being foliated. We must congratulate Mr. Slater upon the conception of this graceful work, and Mr. Forsyth upon its execution. Of the six groups, four were entirely designed by him, one by Mr. Bell, and of one the *pose* was taken from a photograph of a work of Mr. Clayton's. Mr. Slater's church of *S. Peter*, at *Edinburgh*, which we have already described from drawings, is roofed in. Unfortunately the aisles are for the present postponed. The arches for them are so contrived that they can at any time be added, and yet the church does not look incomplete in its present condition. The windows will, of course, be shifted to the aisles when built. The church it will be remembered is apsidal. We were disappointed in not being able to visit the rising church at *Burnt-island*.

We have years since described the churches of *S. John, Jedburgh*, and *S. Columba, Edinburgh*; we need not therefore again recur to them, except to say that in spite of all the advances which church architecture has since made, these buildings, with their solemn and appropriate fittings, are worthy and religious temples. The greater richness of that at *Jedburgh*, of course, makes it the more remarkable. We were, unfortunately, not able to see *S. Mary, Dalkeith*. The church at *Stirling*, by Mr. Henderson, with such shortcomings as no central gangway, was, at the time it was built, (1845,) a proof of improving taste. The style is First-Pointed, and the plan is a nave, with north aisle and apsidal sanctuary.

It will not of course be supposed that the growth of ecclesiology in our communion in Scotland is confined to the examples we have described. Indeed, our pages have from time to time contained notices of other churches in that country. It will be seen that considering the numerical status of the Church the progress made has been very gratifying. The Presbyterian bodies in Scotland have likewise participated in that revived taste for religious art and symbolism, which may, we hope, have some other fruit than a merely æsthetic improvement. We gave, not long since, a description of the church which is being erected for Mr. Caird, at *Glasgow*, in connection with the establishment. Gothic, *now* carried out with very tolerable correctness, seems to have quite made good its ground as the style for places of worship both in the Established and Free kirks, but more actively in the latter. The use of gable crosses in both communities is a matter of every-day occurrence, and projections imitating chancels are constantly found. There is also considerable variety shown in the spires. Mr. Hay, of *Liverpool* is, we believe, the architect chiefly employed by the Free Kirk, and his works are found in every corner of Scotland. The Independents too (a sect which has considerably increased of late years, much owing to the influence of the Haldane family) have caught the spirit of the time, and we saw an Independent meeting-house with a really stately spire rising in *Stirling*. We are not aware that the United Presbyterians have become at all architectural.

Of "restoration" there is of course little. In *Edinburgh*, however,

Dr. Robert Lee has succeeded in filling many of the windows of the old Greyfriars church (now so mutilated that outside there is hardly a vestige of ante-reformational date) with painted glass. We were, unfortunately, not able to obtain admission into the building. Dr. Lee, it will be remembered, also introduced some liturgical forms and the use of kneeling into his services, and on the case coming, not long since, before the Presbytery of Edinburgh, was partially successful in obtaining the permissive sanction of that body. The principal Scotch restoration is at the cost of the Government, although the fact of the state being able to carry out such a work is a proof of the old fanatic spirit being greatly mitigated. We mean that of *Glasgow cathedral*. It may not be generally known that at the Reformation the property in the cathedrals of Scotland passed to the crown, although the use of them was given in most cases to the congregation where the building was not too ruined. They are now under the control of the First Commissioner of Works, and for several years past vast sums have been laid out from the revenue of the country in the restoration of Glasgow cathedral. The careful way in which the fabric has been made good deserves all praise, with the one exception, that we regret the removal of the north-western tower which was taken down in order to bring the building back to its original character—First, merging in the westward parts into Middle, Pointed. We have no time to describe the architecture. It is sufficient for us to say that while we gladly acknowledge the force of much of the detail, we cannot place the building so high as some writers; there is a heaviness, and often a grotesqueness about it which to a southern eye is far from agreeable. The nave is now cleared of its congregation, and in the condition of unusedness not uncommon in that portion of our cathedrals. The flamboyant jube still exists, and the choir is used for Presbyterian worship. A shallow western gallery lining the jube's east face is the only *architecturally* offensive feature. The seats of oak face eastward in the body of the choir, and are ranged stall-wise in the aisles. The pulpit occupies the rightful place of the altar. The magnificent crypt is now clear of incumbrances, and its windows are being successively filled with memorial painted glass, some executed at Munich, some at Dresden, and some by Messrs. Ballantyne, of unequal merit, but all in the German style. It was pleasant to observe how much iconoclasm must have died out, for in several of these windows Our Blessed Lord appears in various characters, historical and symbolical. Voluntary munificence is about to complete the restoration by filling all the windows with painted glass. After debates innumerable, the work has been entrusted to the Royal manufactory at Munich, which will, we trust, produce windows recalling those at Kilndown rather than the later specimens in Peterhouse Chapel. The nave is devoted to subjects from the Old, and the choir to those from the New, Testament. The glass for the large west window, the gift of the Messrs. Baird, depicting in the four bays as many different subjects, was not many days since put up, and publicly inaugurated by a species of musical service.

Adjacent to Glasgow cathedral, stands the "Necropolis" of the city, and in it one of the most conspicuous monuments is that which was raised a year or two since by his congregation to Dr. Black a dis-

tinguished minister of the establishment. The design is Gothic, the *motif* a recumbent effigy under a stone canopy, which in itself is of a cruciform plan, having herse-fashion transeptal gables. Each pediment is crowned with a gilt cross, while the tympana and the sides of the monuments contain reliefs of incidents in Our Blessed Lord's Life,—His infancy in S. Mary's arms, the Transfiguration, Resurrection, and Ascension. In each of these subjects gilt nimbi encircle the heads of all the sacred personages, not only of Our Lord, but also of the Apostles. We simply leave on record the description of this tomb, merely adding that the cemetery in which it stands is crowned by a column in honour of John Knox.

THE ELY OCTAGON.

To the Editor of the Ecclesiologist.

DEAR SIR,—Your notice of the proposed restoration of the central octagon of Ely Cathedral, as a memorial to the late Dean, seems to invite the criticism of ecclesiologists. You will allow me, therefore, perhaps to say, that I most fully agree with your own opinion that some kind of pyramidal capping is required in place of the mere retention, in a somewhat improved form, of the present upper stage of the lantern. It seems to me most improbable that the existing lantern is a genuine remnant of antiquity. It carries on its face the marks of unintelligent modern adaptation. But this, as you point out, will probably be determined when the work comes to be stripped and examined. I am sure I only speak the sentiments of ecclesiologists in general when I say that a great responsibility lies on the Peacock Memorial Committee lest they should, by unadvised precipitancy, spoil the exterior of one of our very finest English cathedrals. Let the funds be raised, by all means, for doing honour to the memory of Dean Peacock. I know no one who more deserves the regret and esteem of all who knew him or his works. But it cannot be necessary to decide prematurely on the method of finishing the octagon. Let this be postponed till the original work is uncovered, and the archives of the church have been examined, for authentic traces—material or documentary—of the original design. Meanwhile I would ask the accomplished architect, through your pages, whether his design is not too obviously a stone construction for what must of necessity be framed in wood? Is not this indeed one of the chief vices of the existing lantern? Then again the two new stages, as shown in Mr. Scott's design, seem to me to be little more than copies in timber, *mutatis mutandis*, of the two stone stages in the actual octagon below them. Was there ever a good Pointed steeple or lantern in the whole world designed on this principle of reproduction? Then again, did any one ever see a *timber* lantern or fleche terminating in anything but a pyramidal roof of some form or other? To my own eyes, Mr. Scott's array of sharp pinnacles and crested parapets between them is crude

and repulsive to the last degree. In short, I see in this design nothing of the delicacy and grace of real Mediæval timber and lead work ; but I observe a most unreasonable superfluity of costly ornament. A *too* ornate central lantern would be out of place in the grand austerity of the exterior of Ely. What is wanted is largeness of scale, simplicity of construction, and dignity of form.

I am, &c.

E. E.

[We understand that the Dean of Ely has discovered in the Sacrist Rolls of his cathedral documents that prove that Alan of Walsingham constructed "a campanile," for which a peal of bells was provided, over the octagon. This, we think, goes to show that the new capping ought to affect the type of a bell-turret, of course surmounted by a spire, instead of the type of a lantern.—*Ed.*]

THE NEW CHURCH IN THE PARISH OF S. GILES, OXFORD.

In our number for June last, at p. 206 of our present volume, we criticized Mr. Street's powerful design for a new church at Oxford, in the parish of S. Giles. We gave it high commendation for originality and vigour, but we did not scruple to express our opinion that there were one or two points in it to be regretted. In particular we doubted whether the quasi-transpts, in lieu of aisles, added to the chancel, instead of to the nave, were a desirable innovation. Again we questioned whether the type, though not the detail, of the large pinnacle-turrets to the low octagonal spire, was not too early ; and finally, we objected to the arrangement by which the thrust of the nave arcades eastward is received by nothing more firm than the heading of a broad arch which forms the west side of each transept. Upon a further examination of the plans we are not disposed to modify these criticisms. But we are also bound in justice to say that we rise from them with a higher sense than ever of the skill and boldness displayed by their designer. And when we learn that the builder's tender for the whole structure is only £5,575, we must admit that this is a very cheap church, it being remembered that the walls are to be of stone without and within, and with a dado of tiles all round below the windows. In another part of our present number will be found a very unfavourable critique of this proposed church, put forth by the high authority of the Oxford Architectural Society as the report of its committee. This difference is so much to be regretted, that it seems advisable to examine the question more closely. The Oxford Committee complain (1,) of "the introduction of a foreign element" in this design "to the suppression of the English ;" (2,) to "the preponderating influence of vertical"—an obvious mistake for "horizontal"—"lines in the coloured bands ;" (3,) to the small size of the spire in comparison with the large scale of the spire lights ; (4,) to the French character of the roof ; (5,) to the disproportionate shortness of the pillars ; (6,) to

the arrangement of the clerestory windows in connection with the masses or voids of the arcade below ; (7.) to the "interruption of the ascending line" by the irregular arrangement of the clerestory windows ; and (8.) the place of the sacristy.

The chief gravamen of these charges is evidently the assertion that the design is more foreign than English in its character. The answer to this is that the design is original and no mere copy. It is not a French design, nor an Italian one, nor a German one ; nor is it, we freely confess, such an English design as Alan of Walsingham or William of Wykeham ever imagined. But is this a fault ? We think not. It is hard to be taunted with eternally copying, and then to be reproved the moment one attempts anything novel in combination. Mr. Street does not pretend to confine his design to the safe limits of the Glossary of Architecture or Brandon's Parish Churches. There are still plenty of architects who borrow their ideas and their details from the most orthodox sources ; and it is well that they do so. But Mr. Butterfield, in All Saints', Margaret Street ; Mr. Scott, in Exeter College chapel ; Mr. Burges in his Constantinople church ; and Mr. Bodley in his church of S. Michael, Brighton, have shown us that we have all gone long enough in leading-strings, and that some among us at least are strong enough to walk alone. We claim the same privilege for Mr. Street. The question is, whether his manner of design is bad—inconsistent with the spirit and principles, not merely with the precedents, of the style. If he is a pretender, who mistakes incongruities and crudenesses for originality, let it be pointed out. But this is impossible. The more his designs are examined, the more it will appear that they show a great freshness and power of architectural thought, and a most healthy determination to enrich the national style by a bold adoption into it of any features, wherever obtained, which may fairly be assimilated to its essential genius. In this endeavour he may be more or less successful ; but we cannot sympathize with the wish to discourage altogether the developement of our English Gothic. The time has come when our command of new materials, our enlarged acquaintance with foreign varieties of the style, and the necessity of adapting the Pointed of our ancestors to new climatic and social conditions, demand—not merely justify—some progress. It is quite fair to criticize the manner in which this progress is attempted ; but it is not sufficient to condemn a design to say that it is not English. We reply then to the Oxford criticisms that the great merit of Mr. Street's design is that he has not restricted himself to the tame reproduction of English precedents. It is not alleged that his design is corrupt or anomalous or preposterous, or faulty in construction. The truth is, that assuming our premisses of the expediency of an eclectic developement of the style, the present design will be considered a very remarkable instance of success. In particular, the judicious, and—we must add—moderate introduction of horizontal banding, the proportion of the piers to their superincumbent arches—a matter in which there is the greatest licence even in ancient work,—the treatment of the clerestory in relation to the arcade below, and the introduction of an elegant moulded tie-beam and king-post in the nave roof—do not exceed the just limits of an archi-

tect's choice. It is, however, perhaps only those who have seen as many designs as we have for many years who can properly appreciate the merit of any variation from dull mediocrity that is not in itself bad or incongruous. We earnestly hope, therefore, that Mr. Street's design will be carried out in its integrity. It will add a new feature of architectural interest to Oxford itself.

We subjoin, with the exception of a few paragraphs, a letter by Mr. Street to the chairman of the committee for building the new church, which has been forwarded to us :—

“ 33, Montagu Place, W. C.,
“ November 12, 1859.

“ MY DEAR SIR,—In the ‘Building News’ of to-day I see a report upon my plans for the new church in S. Giles Parish said to have been read by Mr. J. H. Parker, at a meeting of the Oxford Architectural Society, on the 2nd of November. This report appears to me to demand a few words of explanation from me. . . .

“ I will reply to the charges made in the report *seriatim* :—The first charge is that my design is foreign in its character, and the Committee say that they ‘*would specially point to the preponderating influences of VERTICAL lines in coloured bands, which interfere with the peculiar character of the ascending line in mediæval English architecture.*’ I presume the word ‘vertical’ is a misprint for ‘horizontal,’ as I have introduced no ‘vertical’ lines; but have introduced very sparingly, in the exterior of the nave, coloured bands, to mark the springing lines of the windows in the aisles and clerestory. These lines are introduced just where horizontal stringcourses might have been introduced in strict conformity with innumerable old examples: and there is infinitely less horizontal coursing in my design than there is in a considerable number of ancient examples in this country, when stones of two colours are used. It may be sufficient to mention, as an example of a class, the steeple of Irchester church, Northants, built throughout in alternate courses of red and white stone—an example emulated by Mr. G. G. Scott, in his much-admired church at Leicester. In the interior of my design there is not a single horizontal band of colour, the use of the red stone being confined to the arches whose ascending lines are thus strongly emphasized.

“ As to the Foreign character of my design, I must say I dispute the fact. I have always protested vigorously against the common practice of copying old buildings in the servile manner so much encouraged by many of those who have been active in the revival of mediæval art. My aim has been to study old examples everywhere, and to throw myself, as much as possible, into the frame of mind and feeling about art which so nobly distinguished our old architects; and as they never copied, so I refused to copy. If my design for this church shows any trace of foreign study, it is the result of a study of French buildings, and distinctly not of German or Italian buildings. It is well known that I hold the French architecture of the thirteenth century to be the noblest in Europe; and in regard to much of it I fully concur in what has been said by Mr. J. H. Parker himself, in the ‘Builder,’ of January 1st, 1859. ‘The French architects kept pace with our own, and, although the French Gothic of the thirteenth century is different from the English, it is more like it than any other, and therefore *the best suited now to furnish us with ideas or forms suitable for our purpose.*’ I agree with him in thinking the study of French architecture a necessary complement to the study of English; and though I allow my design may show traces of such study, I defy the Committee of the Architectural Society, aided as they are by Mr. Parker’s very large acquaintance with French buildings, to convict me of mere copyism anywhere in my design.

“ II. ‘*The spire is too short for the spire-lights.*’ This is, I think, a fair

expression of opinion. The proportion I have adopted is not a usual or common one (though I have examples of it), and I might perhaps be disposed in execution to modify it to some slight extent. But, speaking generally, I may say that I think it a fault on the right side to have large spire-lights, with a view to having as much as possible of the sound of the bells; and where, as in this case, there is not height for a succession of spire-lights above each other, it is generally found in old examples that those which are introduced are very much larger than they would otherwise be.

"III. '*The roof is essentially of a French character.*' As I have shown by the quotation from the '*Builder*' this is no sin in the eye of the President of the Society. But I dispute the fact. The essence of the construction of the roof is English; and the Committee of the Oxford Architectural Society must be strangely ignorant of the grammar of our art if they are ignorant of this. The commonest form of thirteenth century roof is one in which all the rafters are framed together, either with canted sides or curved. These roofs are sometimes boarded on the under side; and constantly held together and strengthened with tie-beams and king posts—the latter treated exactly like mine, with moulded caps and bases. If the Members of the Committee are unaware of these facts I should advise them to study on the spot a few of the old roofs in Kent and Sussex, before they venture upon another criticism. But supposing the case had been different, I protest against such criticism altogether, and I deny that it would be possible to object to the roof I propose as being in any way whatever inconsistent or out of harmony with the purest English architecture. Any architect, who has had as large an experience as I have of old buildings, will agree with me in believing that when the height of the building will allow of a tie-beam being introduced without cutting across the line of the chancel-arch, and when the span is as large as it is in my design, it would be a mistake to dispense with it. And as to boarding the roof on the under side of the curved rafters instead of showing them from below, I can only say that, as far as the mere look of the building is concerned, I do not very much care which plan is adopted; but I am anxious that the building should be as acoustically good as possible, and I believe for this purpose the ceiling I have devised would be by far the best.

"IV. '*The pillars are disproportionately short.*' I know not what rule of proportion the Committee judge by. There are examples in old buildings of almost every kind of proportion; and I believe that in an arcade one ought to think more of the shape of the arch than the height of the pier. I am satisfied that in execution the proportions would be good; and every inch of additional height in the pier would entail large additional expense, as walls, roofs, and steeple must all be raised at the same time.

"V. '*The clerestory is arranged with a disregard to the principle of placing masses over masses, and voids over voids.*' I can only say that this charge is one under which I labour in common with most of the architects of our old clerestories. Nothing is more common than to find two clerestory windows to each bay of an arcade—two 'voids' in fact—one over a 'mass' (of column), and the other over a 'void' (of arch); and I can give a sufficient number of examples of clerestory windows placed over the piers where there are none over the arches,—a piece of construction which I believe to be the very strongest possible, though it is opposed to the new canon which the Committee of the Architectural Society has discovered—a canon which it is undoubtedly most important to observe in our nineteenth century London houses, where there are no real arches to any of the openings, but of which our English architects in the thirteenth and fourteenth centuries were strangely careless: witness numbers of their works ecclesiastical and domestic!

"VI. '*The same interruption of the ascending line is visible on the exterior from the irregular arrangement of the clerestory windows.*' I confess that I do not understand this criticism, but I presume it arises from the Committee

not understanding geometrical drawings: I see no other possible explanation of it. The arrangement of the clerestory windows happens to be exceedingly regular,—so much so as to allow of their inside arches being arranged in a very regular arcade, in conformity with a great number of ancient English clerestories.

“VII. ‘*They consider that the vestry is ill-placed.*’ I have no objection at all to this expression of opinion, though I do not share in it. The vestry was placed where it is in compliance with the wish of the gentlemen who entrusted the work to my hands; and I should have thought that the Committee of the Architectural Society would have noticed that if it had been placed on the east side of the transept, as they propose, it would have projected beyond the commencement of the circular part of the chancel, and would have damaged its effect most seriously. Again, I fear the Committee hardly understand the drawings, owing to their not being in perspective, or they would have seen that the vestry placed where they suggest would have interfered very much more with the cruciform effect of the building than it does where I have placed it. Moreover, though the idea of placing the vestry in its proposed position is not mine, it is impossible not to see that it is eminently convenient; and I am one of those who believe that, after all, this is of much more importance than blind compliance with ordinary precedents.

“I have now, I hope, satisfactorily disposed of all the criticisms contained in this report. As an old member of the Oxford Architectural Society, and as one who during my residence in Oxford aided it as far as lay in my power at a considerable sacrifice of time, I might have claimed some consideration at the hands of its Committee. And this I have not received in this case. For I think I may venture to say that no real architectural authority would have condemned so entirely the plans which I have prepared, without one word of praise for any one feature in the whole building. The report, in short, so far from being, as the Committee say, ‘friendly,’ is eminently the contrary; and I trust, that I have proved also that it is eminently mistaken. . . .

“I am sorry to have occupied so much time and space in the answer which I have felt bound to make to this report; but disagreeable as it has been to me to do so, I felt so strongly that it was due not only to myself, but to you also to give some answer to so sweeping an attack, that I could not delay doing so for a day after learning the nature of the charges.

“Believe me to remain, yours very truly,
 “To F. Morrell, Esq. GEORGE EDMUND STREET.”

ORGAN-BUILDING AT CAMBRIDGE IN 1606.

THE accompanying account of the erection of an organ in the Chapel of King's College, Cambridge, in 1606, is curious as illustrative of the manner in which organ-building was carried on at that early period. The original statutes of the college, given in 1443 by the founder, Henry VI., make provision for a full quire, consisting of ten chaplains, six lay-clerks, sixteen choristers, and a master of the choristers. The organ is also mentioned, but not in such a way as to imply that the instrument was at that time of sufficient importance to require a person whose special and only business it should be to play; the statutes merely saying that of the chaplains and lay-clerk, one at least must be competent to do so, “*quorum unus sciat jubilaré in organis in ecclesia collegiata.*”

Accordingly the notices of the organ in the early account books of the college show that it was on a small scale, of little cost either in

construction or repairs, while the organist, when in the absence or want of a qualified member of the quire a deputy was required, contents himself with an insignificant remuneration for his services, even after the standard of the times. So, in 1508, we find Thomas Browne receiving xxxiii^s iv^d, "in partem solutionis viii. librarum pro factura magnorum organorum:" while a few years previously, in 1501, occurs the entry, "Sol. in regardis datis Dno. Roose jubilanti in organis pro sex Septimanis, ii^s."

Such notices of the organ as are found in the account books for many successive years are of a similar kind, and the duties of organist appear to have been always discharged by one of the quire, receiving a higher salary for his services than his brethren, being still one of the chaplains or six statutable lay-clerks. What position the organ occupied in the chapel is now unknown. Dr. Rimbault, in his *History of the Organ*, (p. 62), mentions a tradition that it was originally on the floor towards the south side of the choir: he gives, however, no authority, and such tradition is now entirely lost.

In 1606, John Tomkins¹ was appointed organist to the college, the first person since the foundation to whom the title of organist is distinctly given. His salary was about £14 a year; and he appears, in addition, to have had rooms and commons in college; he also instructed the choristers in music.

It was on his appointment that the organ² was built, of which a minute description is given in the annexed account; and we may fairly suppose that it was at his instigation the work was commenced, and under his superintendence carried out. The name of the builder is well known in the history of organ-building. Dr. Rimbault (p. 52) mentions three persons of the name of Dallam or Dalham; Robert, born in 1602, who built organs for York Minster, the Music School, and New College, Oxford, in the cloisters of which he was buried in 1665; Ralph, who was employed at S. George's Chapel, Windsor, Rugby, Lyme Regis, and Greenwich, and died in 1672; and George Dalham, who is mentioned in 1672 as "that excellent organ-maker, dwelling in Purple Lane, next door to the Crooked Billet." No Christian name is given in the account of the builder employed at Cambridge, but he was evidently older than the three mentioned above, who may have been, as we are at liberty to guess, his sons, following their father's profession.

The whole of the materials used appear to have been bought in the rough, and made up on the spot; the metal purchased for the pipes, presuming that all the lead was used for that purpose, would be in the proportion of 16 to 6, or rather more than three-fourths tin. This was the composition of the original pipes of the Temple organ, built by

¹ He continued organist till 1622, and was afterwards organist of the Chapel Royal and S. Paul's, where was an inscription to his memory, in which he was styled "Organista sui temporis celeberrimus." A brother of his, Giles Tomkins, was organist of King's College from 1625 to 1627, afterwards holding the same appointment in Salisbury Cathedral.

² A previously existing organ had been removed by order of Queen Elizabeth's Commissioners, the Bishop of Ely, Whitgift, and others; Provost Goade in consequence "willing the bursers to sell them to the most benefit they could to the college." Goade, however, lived to see and hear Dallam's new organ, his death not taking place till 1610.

Father Smith in 1682. No specification is extant from which any information may be obtained as to the compass and power of the instrument; the only stop mentioned in the account is the Shaking stop, for which a special material was required; it was the original of the modern Tremulant, and occurs in a specification for an organ given by John Loosemore, of Exeter, in 1665. It is not found in later specifications and went out of use owing to the noise in action, occasioned by its faulty construction.

The total cost of the organ and case was about £370; the outlay upon the organ, so far as the items may now be divided, amounting to £214, and that upon the case to £156.

Dallam's organ was as we have seen completed in 1606, occupying more than a year in its construction, during which he and his men were lodged in the town of Cambridge, but boarded in the College hall: from one item for suppers on Fridays and fasting nights, it appears that they were not satisfied with the meagre fare there provided, but required extra dishes for their maintenance.

The name of Dallam still, however, recurs in the college accounts; in 1607 he is paid xxxv^s. for tuning the organ, besides xxxv^s. received by the sale of the surplus tin, of which "a thousand six hundred" had been purchased for the pipes; in 1617 £10., and in 1635 £22. are paid to him for repairs. The name is found for the last time in 1641; in no one case is a Christian name given.

It may not be uninteresting to follow the history of the college organ to a later period; many books have been written upon the subject in general, but few attempts have been made to illustrate it, by giving a record, a biography as it were, of an organ connected with some particular cathedral or college, where special provision exists for the maintenance of a full choral service, and by tracing its progress from the insignificance and imperfections of early times to the present day when it may be said to have attained complete developement. But such a task would not be easy; the entries concerning organs in early accounts are few and convey little meaning; the money expended may be known, but the actual bills are rarely found, which alone can throw any light on the details of expenditure.

The Commissioners sent down to Cambridge by the Long Parliament, ordered the organ in the chapel to be removed; and in compliance with their edict, the pipes were taken out and sold. From an item occurring in 1661, "Sol: Lanceloto Pease pro le Chaire organ £200." the "chayre organ" erected by Dallam must also have been demolished. The year after the Restoration the college set about reviving the choral service, which had been grievously interrupted¹ by the troubles of the times, and we find Mr. Henry Loosemore, the organist, lending his chamber organ for use in the chapel, xxxv^s. being charged for its removal thither from his room by Lancelot Pease. It did not, however, remain there long, and the College, not satisfied with the effect of Lancelot Pease's Chaire organ, laid out in 1675 and the imme-

¹ Loosemore, the organist, and the lay-clerks were retained in the service of the College during the whole period of the Commonwealth. The choristers disappeared gradually and entirely, but the whole number was reappointed immediately after the Restoration.

diately following year £130. with Thomas Thamar, of Peterborough, erga erectionem altioris organi in Sacello.

In 1686—7, Renatus Harris received £350. for a new organ, and in 1698 £70. for three stops; in 1695 £30. for a Trumpet stop; and in 1710 £60. for a Diapason.

David Loggan published an accurate engraving of the interior of the chapel between 1675 and 1691, which gives the west front of the organ as it then appeared. This is the original case erected by Chapman and Hartop, the joiners in 1606, to contain Dallam's organ; for though the action and pipes of the organ appear to have been many times removed and renewed, there is every reason to believe that the existing case dates from 1606, and the choir organ from 1661. The "two figures or pictures that stand in the greate organ" mentioned in Dallam's account may be the two angels with trumpets standing erect on the two outer towers, as given in Loggan's engraving; but their small cost, xxx'. would rather prove that these figures or pictures were smaller panelled figures which still exist in the great organ.

The angels were removed in the first half of the eighteenth century, and replaced by Gothic pinnacles, which had nothing in common with the general style of the case.

Cole gives the following description of the organ as it appeared in his time :—

"Over each side of the choir door towards the choir are the coats of arms of this and Eton College, in shields neatly carved and blazoned, and directly over it stand the organs. The small chair organ hangs somewhat over the door into the choir, and is elegant and carved about the mouldings and wainscot part with beautiful gilt and painted pipes, adorned with the two aforesaid college arms, and other devices, as Portcullises, Fleurs-de-lis, roses, all crowned. Over the middle part of this organ, which is the lowest, are the college arms again carved, and over the two side parts, where the pipes are much larger, are two large royal crowns. This chair organ was put up about the year 1661, and cost about £200, and is a mighty neat one: this stands just before the great organ, the pipes of which on this side are neither gilt nor painted, but quite plain. Over the lower middle part of it are the royal arms, supported by a lion and unicorn, garter round them, and crowned. Over the middle part fronting the antechapel, is an image of King David playing on his harp, and on each side of him over the large pipes are two Gothic carved pyramids. The pipes on this side are painted, gilt, and adorned as those of the chair organ. These organs were put up again, after they had been demolished by the puritans in 1643 in 1661, and though they are not the best of the sort, yet they are not by any means the worst."

The organ remained as in Cole's time till 1804, when Avery was employed to reconstruct and enlarge the instrument, probably incorporating with his own the earlier work. The whole of the pipes were then plain gilded. Avery's work was from time to time improved and enlarged by the substitution of better for inferior stops, and by the addition of pedal pipes, the case remaining always nearly untouched.

At this present time, the whole organ is under reconstruction by Messrs. Hill of London, and will be vastly enlarged by the addition of many new stops. The case has been more than doubled in depth from east to west, the fronts preserving their former appearance, and the south side of the screen which is hollow, will contain the pedal organ.

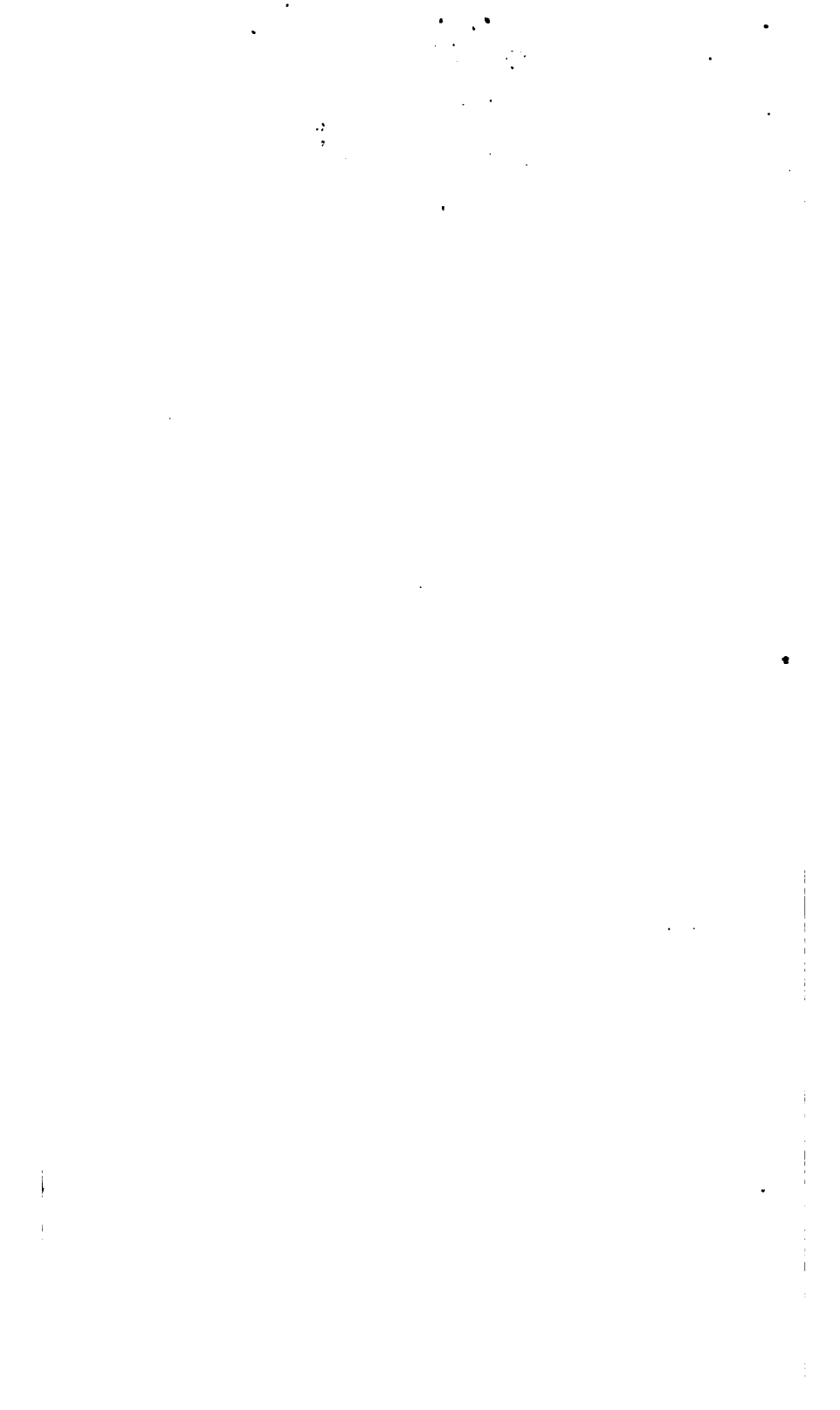
THE CHARGES ABOUT THE ORGANS, &C. AUGUSTI XIII. 1606. A
JUNII 22, 605, AD AUGUST. 7, 606.

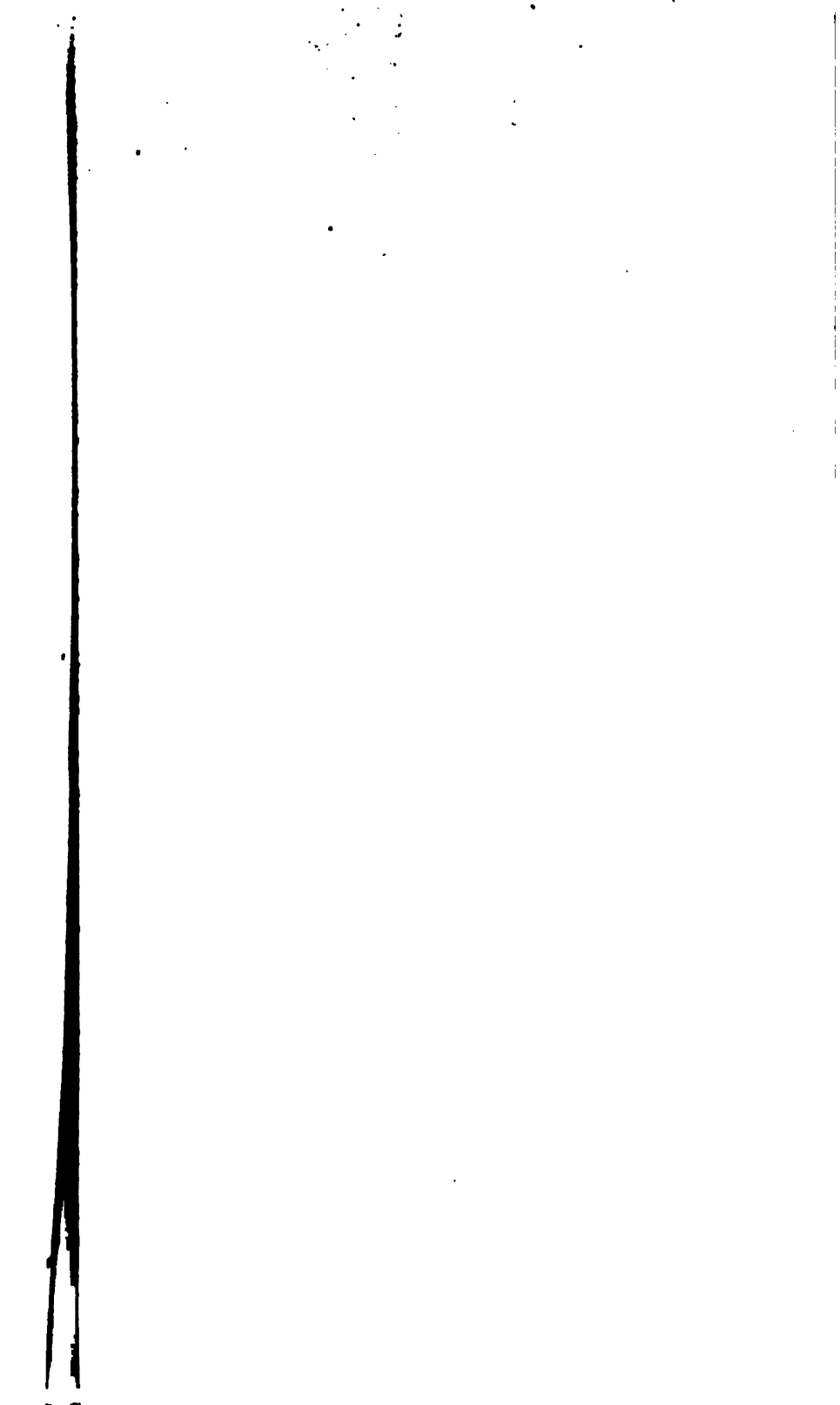
Imprimis payd to Mr Dallam for his journey from London to Cambridge before he tooke the woork in hand	} xv ^s
Item for his and his menes charges of their journey coming downe to work	} x ^s
Item for a thousand six hundred of tynn at 3 ^u 12 ^s le C	lvij ^u xii ^s
Item for ebony for the kayes	iiij ^s iiij ^d
Item for boxe	xij ^d
Item for vij dozen of leather, unde iiij dozen ad 6 ^s le doz ^s and 4 dozen ad vij ^s le dozen	} xlvj ^s
Item for sodering coller and cyse	xxx ^s
Item for v ^u of white wyer ad 10 ^d le ^u	iiij ^s ij ^d
Item for vii ^u of yeollowe wyer ad 18 ^d le ^u	x ^s vj ^d
Item for Ashe woodd	xij ^d
Item for xxij ^u of tyn glasse (1) ad 3 ^s le ^u	iiij ^u vj ^s
Item for viij dozen of glewe at 4 ^s 6 ^d le doz	xxxvj ^s
Item for canves to put the glewe in	xviiij ^d
Item for a hamper to carry things in and cord to bynd yt	ij ^s
Item for more corde to bynd up other things	x ^d
Item for packthred to bynd the pypes	ij ^s
Item for nayles of dyvers kyndes	x ^s
Item for carriage of the premisses being bought in divers places of the Citie togeather with Mr. Dallam his Tooles	} iiij ^s
Item to Walston Cruis for his paynes in seeing the things bought and packed to be sent to Camb.	} iiij ^s
Item for flannell clothe to laye under the kayes	xij ^d
Item for fustian to east the mettell uppon	x ^s
Item for preston clothe for the same use	vj ^s
Item for chalke to lay upon the fustian	iiij ^d
Item for brasse for the shaking stoppe	iiij ^s
Item for a pan to make fyer in to remove	vj ^d
Item for flaxe to glewe in the Conditts	vj ^d
Item for carriag of the tyn from London at 2 ^s 6 le C	xl ^s
Item for carriage of the hamper, Mr. Dallam's tooles, and other things from London at dyvers tymes	} xv ^s
Item for xx leaves of waynskott redde sawne	xx ^s
Item to a Joyner for helping Mr. Dallam in his work	iiij ^s
Item for planks for benches, &c.	xiiij ^s
Item for viii double quarters for frames for the said benches	} iiij ^s
Item for bords for boxes, &c.	ij ^s
Item for popler to make the Maldrells &ce (2)	xiiij ^s

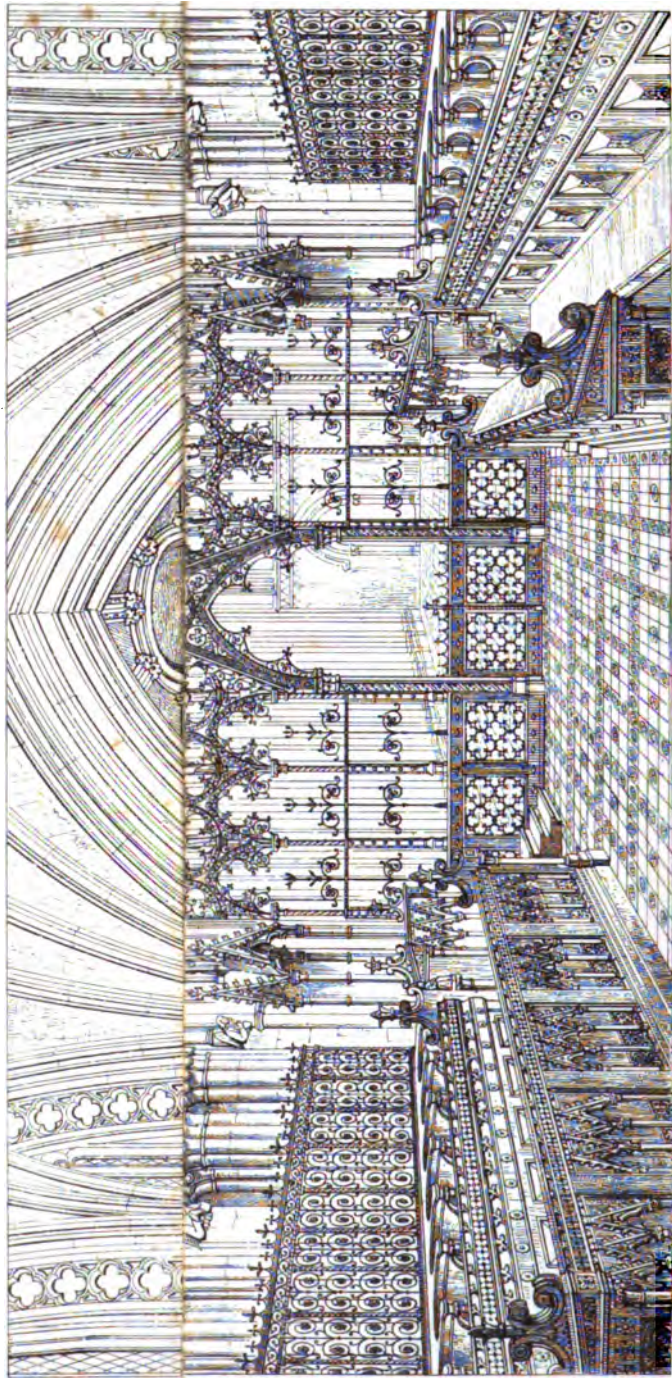
Sm^a pag. lxxvj^u xiiij^s ij^d

Item for turning of the Maldrells	viiij ^s
Item for planke about the sound borde	ij ^s vj ^d
Item for a C of planks for the bellows	xxj ^s
Item for Quarters to lyfte up the bellows and other uses	xxxj ^s
Item for studds to make Claves (?).	vj ^s
Item for Joysts to lay over the bellows & other uses	viiij ^s
Item for cxxl foote of Inche board	xxiiij ^s iv ^d
Item for xiiij sparres of 12 foote long	xiiij ^s
Item for viij peeces tymber of 8 foote & ij of 10 foote	x ^s vj ^d
Item for 4 planks of 16 foote long & 2 inches di. thicke	v ^s iiij ^d
Item for three peeces of 11 foote long & 2 of 9 foote di.	iiij ^s v ^d
Item for 83 foote of halfe ynche board to cover the organ	iiij ^s iiij ^d
Item for studes	viiij ^d
Item for 44 foote of ynche board and a pillar of 7 foote	iiij ^s iiij ^d
Item for the carriage of this tymber at dyvers tymes	iiij ^s
Item for the mattes to sett the greate pypes on in the Vestrie	viiij ^d
Item payd to the Carpenter for the frame of tymber whereon the organs	xvj ⁿ
Item to Chapman the Joyner (4) for 82 yards of wayn-scott about the sayd frame at v ^s the yard.	xx ⁿ x ^s
Item for elxiii waynscotts bought unsawen for the case & wooddon pypes of the organs, unde 60 ad 3 ^s 8 ^d , 38 ad 4 ^s 6 ^d , 23 ad 5 ^s , 40 ad 5 ^s 3 ^d , and 2 ad 6 ^s in toto	xxxvj ⁿ viij ^s
Item payd for sawing the sayd waynscotts	vi ⁿ ix ^s
Item for carriage of them	vij ^s
Item for vi C of Lead ad 10 ^s le C	iiij ⁿ
Item for casting of yt	x ^s
Item for sande & wood used about yt	iiij ^s
Item payd to the Smithe for Iron worke ut patet	vij ⁿ vij ^s iiij ^d
Item geven to one that went for the Joyner and bringing of his Toolcs	viiij ^s
Item for the Joyner and his menes supper at their coming	xij ^d
Item payd for a grindlestone & hanging yt	iiij ^s
Item paper & oyle for the Joyners windowes	ix ^d
Item for nayles &c taken by Mr. Dallam & y ^s Joyner at the Chandlers, ut patet	xl ^s iiij ^d

Item payd to Hartop the Joyner for wages for him & his men for 10 monethes ad 18 ^s le weeke	} xxxvi ^u
Item geven to him at his departure in regards above his sayd wages	} xxij ^s
Item in regards to his men	ij ^s iij ^d
Item payd for a horse to carrye back his tooles	vj ^s
Item payd to Mr. Dallam the Organmaker, for his wages & his menes for lviij weekes di. viz. from the 22 nd of June, 1605, untill the 7th of August, 1606, ad 30 ^s le weeke	} lxxxvij ^u xv ^s
Item payd for the hyer of bedding for him and his men the first quarter	} xij ^s
Item for the hyer of bedding for his men 3 qts di. more ad 6 ^s le quarter	} xxj ^s
Item payd for Mr. Dallams owne lodging the sayd 3 q ^{ters} di. at Brownings, Sampsons, and Knockells	} xx ^s
Item payd for his washing and his mens all the 58 weeks of his aboade	} xxv ^s
Item payd for his owne and his menes frydays and fasting night suppers at 12 ^d a supper being in all 87 nights	} iiij ^u vij ^s
Item payd for his horshier and charges of him & his men at their departure up to London	} x ^s
Item for recarriage of his tooles &c. being iiij ^c wayght	x ^s
Item payd to the Carver for the King's Armes standing upon the chayre organ	} iij ^u
Item to him for the Scutchins of this Colledge and Eton Armes	} xxx ^s
Item to him for 2 figures or pictures that stand in the greate Organ	} xxx ^s
Item payd for ix ^c of leafe Gould at 7 ^s 6 ^d le C	ij ^u vij ^s vi ^d
Item payd to Knockle the Limber for laying the sayd Gould &c upon the pypes, Armes & scutchins of the Chayre Organ	} iiij ^u
Item payd to him for imbossing and strawing with bice (^s) the 2 greater pypes of the chayre organ	} xxvj ^s viij ^d
Item to him for imbossing & strawing with byce the 2 lesser pypes of the sayd Organ	} x ^s
Item to him for Gould and gilding the crownes of the sayd organ	} xxvj ^s viij ^d
Item to him for the pastboard and byce strawed under the cutwoorke about the sayd organ & frame	} xx ^s
Item payd to him for the 2 lesser pypes in the great organ imbossed & strawed with byce & for 12 wrought pypes gilded	} vij ^u x ^s







J.D. Wyatt del.

J.R. Ibbins

LICHFIELD CATHEDRAL.

VIEW, LOOKING WESTWARD IN CHOIR, SHEWING PROPOSED SCREEN, STALLS, &c.

13. G. SCOTT & SONS ARCHT. LONDON

cost—was needed before the choir could be brought into a state which will enable it to receive its new fittings. Many of our readers no doubt recollect with disgust the heavy organ-loft, the glazing above, the walled-up arches, the cementitious canopies; but only those who had studied the church architecturally could appreciate how far the mischief had gone. In the course of the deteriorations commenced by Mr. Wyatt and completed in the time of Dean Wodehouse, the old work was ruthlessly knocked away, and then made good in cement by Bernasconi, with of course a bold contempt for the styles of Pointed. All this has had to be removed, and to be renewed with a liberality and fidelity above all praise. Accordingly the western bays of the choir have now come out in their legitimate character of Early First-Pointed. The rich canopies above the pillars, and the circular cusped wall-panels in the spandrils, (similar to those in the nave,) are being restored, both having perished; and their renovation entails a vast amount of careful masons' not less than of skilled carvers' work—*fervet opus* at this moment with the happiest results.

Public spirit such as that which has been displayed on the part of the authorities deserves an adequate response on the part of the public. The appeal which has been made has already met with a liberal response; but further support is still requisite for the perfect completion of the undertaking. We need hardly remind ecclesiologists that the reredos is intended to display the marbles and alabaster which the diocese so bountifully produces. The organ has been made a special donation by Mr. Spode, who has entrusted it to Mr. Houlditch. Its locale, we are glad to say, has been chosen at the north of the choir to the west. In the course of the restoration numerous traces of the original coloration of the roof have been discovered, and several bays have been experimentally restored by Mr. O. Hudson, reaching westward from the apse. The bosses are gilt, and the ribs are coloured for a partial distance from the centre with crude bands of red, blue, and white. The practical result is to show that, whatever may be the fate of the architecture of the future, the coloration of the future may well beat its mediæval archetype. The attempt, we are glad to say, is universally condemned by the authorities, without the cause of colour having suffered. There is, we believe, an equal consent in favour of some coloration being adopted. It is not for us to forestall the opinion of the experts who we hope may be consulted, but we may be allowed to observe that, in any scheme of colour, we think that the prevalent tones of the beautiful early sixteenth century glass which now fills the apse, and the ruddy hue of the scraped stone, must be taken as the basis. Accordingly, we much doubt whether any extensive use can be made of the primitive colours. We are also far from certain whether the spaces between the ribs ought to be coloured, or whether they should not be left for their effect to the aforesaid ruddy hue.

The lighting (by gas) of the cathedral is in Mr. Skidmore's hands. We hear that there is an idea of placing a chandelier in the lantern in the form of a horizontal cross, a blaze of lights at the end of each arm casting its radiance down each arm of the cross. We shall be curious to see the effect of the experiment.

During the progress of the works the nave has been boarded off at the lantern-arch, a temporary choir fitted up in the eastern bays out of the old stalls, and the remainder of the nave filled with open seats. The effect is excellent. The altar, erected in front of the reredos, of red cloth, and capped as before with its seven-branched candlestick, is really impressive. The font, we should have observed, which is the special gift of Mrs. Howard, is to be executed from Mr. Slater's design, and is to be of a square form, corbelled at the angles, with groups in the four faces, and figures in the square bevils upon a clustered base.

The restoration will be a model one. Eminent as the diocese of Lichfield is in the Church movement, and connected as it is through some of our most active members with our society, we feel a peculiar interest in the work. That which, in a mere architectural point of view, is a shortcoming in this, as well as in Ely Cathedral,—the dead level of the area,—makes the uncompromising introduction of correct arrangements a more easy undertaking.

WORKS IN THE CITY OF COLOGNE.

(Communicated by Herr Reichensperger.)

ON the whole, in spite of the political crisis, unhappily not yet ended, the architectural movement has received no check. This is especially the case as regards our city of Cologne. The city museum, which we owe to the munificence of a single citizen (M. Richarz), is now roofed. It is a building of considerable size, of freestone, and of the style called English Gothic, somewhat richly ornamented, and with good general effect. The peculiarity of the so-called English style consists in the roof not being visible,¹ so that, I regret to say, the building wants height, and has the appearance of not being completely finished. It is consequently a heavy square, surmounted simply by a Gothic balustrade, and lacking those pretty ornaments—chimneys, dormer windows, &c., which give so picturesque a character to the secular architecture of the Middle Ages. Mr. Edward Steinle of Frankfort, our greatest Christian painter, will adorn the staircase with frescoes, which are to represent in four large pictures the history of art generally, with a special reference to its development at Cologne, up to our time. His sketches lead us to expect a work of the highest character.

By the side of this museum is the church of the Minorites, of the simplest and purest Gothic. As it was ready to fall, the same M. Richarz devoted the sum of 32,000 crowns to its restoration, which is already nearly half completed. Another private citizen of Cologne, M. Franck, who died last year, had given the sum of 8000 crowns for the erection of a new parish church, dedicated to S. Maurice, which will shortly be begun after the plans of M. Statz. As the site compelled him to confine the building within the narrowest possible limits,

¹ We need hardly point out to *English* readers what a total misconception of English Pointed this misnomer betrays.—ED.

he has followed the plan of the admirable church of our Lady (Lieb-frauen Kirche) at Trèves, which presents one of the finest specimens of Early Gothic (1222—1236). Besides this we have also finished, after the designs of M. Statz, a museum specially devoted to Christian art, situate opposite the cathedral. As there were old buildings which it was necessary to respect, the principal part only bears the stamp of the Middle Ages.

As I have no wish to enumerate the numerous buildings and restorations which beside these are being carried on in our city and its environs, I pass to a work of an altogether different class,—the new bridge over the Rhine, which was inaugurated on the 5th of October. Great as is the credit which this colossal structure reflects on the skill and energy of the engineer who has directed it, it is no less distressing from an æsthetic point of view. It is not merely that the straight lines of this enormous trellised cage have cut in two, and almost crushed, the magnificent façade of our city, and that it kills the delicate outlines of the choir of the cathedral, upon which it looks directly, but the structure is itself bare and monotonous; in one word, it is ugly. I am well aware that it is not the place there to display the richness or ornamentation of any style whatever, but there is a beauty of architecture independent of this, developed as it is for example in the military architecture of the Middle Ages, at once so simple and so dignified; a beauty the secret of which consists in just proportion, the treatment and distribution of masses, in the boldness of the mouldings, finally in the main outlines, which make up the physiognomy of the whole. Without for a moment losing sight of the utilitarian principle, it is always possible to give proof of genius and good taste. Not a hint is there of this in our bridge; it is simply a huge machine, which does not afford the slightest trace of æsthetic requirements, and consequently produces a really painful contrast to the monumental grandeur of our city taken as a whole. Is it then in our days impossible to reconcile use with beauty, industry with art? However, it appears that our artistic bureaucracy is beginning to perceive that it has entered upon a dangerous path. At least the "Ober-Bau-Deputation," a kind of high court of architecture, which sits at Berlin, has just ordered the pupils of the academies to practise for the future the drawing of Romanesque and Gothic forms. In my opinion, however, it is not enough to know how to draw in the mediæval style, as long as pseudo-classicism and eclecticism continue dominant both in instruction and practice.

A. REICHENSPERGER.

NEW CHURCHES AT AIX-LA-CHAPELLE AND BERLIN.

WE are indebted to M. Reichensperger for an engraving taken from the north-west of the new "Votive" church of the Immaculate Conception, at Aix-la-Chapelle, by M. Statz, which is at last, after considerable bureaucratic difficulties, in the course of erection. The style is German Middle-Pointed, and the engraving gives us a nave of four

and transepts of two bays. What the designs of the choir may be we cannot say. At the west end the buttresses are boldly massed out, so as to give the nave façade the appearance of being recessed; but instead of its being spanned, as at Tewkesbury, with a single arch, three successive hood-arches (so to call them) project above each other, each capped by a gable—that of the west door, that over the great window, and the prolongation of the roof—all being apparently in the same plane. We cannot think this a successful composition. The buttresses are relieved with statues in niches. The west door is divided into two square-headed portals, by a trumeau and horizontal lintel, considerably below the springing of the arch, and the solid space above is filled with sculpture. The recessing is made available for a series of receded moulded shafts. The gable, the tympanum of which is filled with a figure, is backed by a gallery with horizontal parapet. The west window, of four lights, is divided by a massive transom, and has in the head a rose of seven lights trefoiled. The second gable is also flanked by a horizontal parapet, and is, as well as the third, filled with a traceried pattern. A square-headed door surmounted with a two-light window stands at the west end of each aisle. The aisle windows and those of the clerestory are of two lights, the end one of the north transept of four. The former are well lifted, the fall of the ground eastward being made available for the construction of a crypt, while the length of the clerestory windows must, we should think, make this feature effective. The buttresses stand out boldly, but those of the aisles are carried up in an ungainly way to support flying buttresses, which impinge upon the wall considerably below the roof-line. A parapet caps the walls, and is in foreign fashion carried round the transept gable. There is a similar parapet to the aisles. The crossing is capped by an octagonal turret of stone or brick, (we do not know of which material the church is constructed,) supported at the angles by very ugly, and we should imagine, unprecedented haunches of a convex outline. Each face of this octagon is pierced with a long light, and statues are placed at the angles. The whole is crowned by a small spire of pierced work, surmounted by a statue of the Blessed Virgin looking westward. The gables are all surmounted by oops, not crosses, indeed the design does not indicate a single cross upon the structure. We have little doubt that the building when completed will, from its elevation and general proportions occupy a very satisfactory position among modern churches.

The engraving indicates the church as standing in a *place* of picturesque Gothic buildings, clearly of modern design, with tourelles, and pointed arcades to the ground floor. We hope that this is not a mere decoration of the design.

From No. XI. of the *Christliches Kunstblatt*—the new art-journal which we introduced to our readers in our last number—we are able to give the following particulars of the large Pointed church of S. Bartholomew, lately built at Berlin, for the Lutheran communion, from the designs of the *Oberbaurath* Stüler. This church, which is built of stone, and is large enough to contain 2,400 churchgoers, with seats for 1,450, is of the advanced German Pointed style, in which however there are numerous importations of our English Perpendicular by the side of the

meagre and spidery details of the national variety. In the ground-plan there is first a broad nave, divided by arcades of six arches from its aisles. At the east end there is a very short apsidal (of three sides) chancel, with the altar standing in advance of the chord. This chancel, which is considerably narrower than the nave, is also of a higher level, being reached by a flight of four steps projecting into the nave. North and south of the chancel are low chapels with apsidal terminations, northward and southward, just projecting beyond the nave walls. These chapels, which only communicate by doors with the church, are used for the sacristy and the baptistery; and both of them, as well as the chancel, have vaulted roofs. The nave and its aisles are of equal height, and are all under separate gabled roofs: the nave terminates westward in a square tower, surmounted by a spire, which is engaged between two open arches formed by the continuation westward of the aisles to the plane of the west front. These open arches, which are of great height—after the fashion of Peterborough—form vestibules to the aisles and to stairs leading to galleries, which extend over the aisles, having stone low fronts carved in open panelling. The basement of the tower also serves as a vestibule to the nave, to which it opens not by an arch but by a narrow door. A pulpit—octagonal, of cement, with seated figures of Luther, Melancthon, Calvin, Origen, and S. Augustine, in niches on its sides, a lofty shafted stem, and a stone staircase winding round the pier—stands against the third column on the north side. The altar—of ample dimensions—stands on a footpace. It has a solid centre, and table-like extensions. Behind it is a solid constructional floriated cross, forming a kind of reredos. Upon it stands a massive crucifix between two large metal candlesticks. It is vested with a fringed antependium, embroidered with a cross. We quote the description of this altar: “In der Altarnische erhebt sich der aus Portland-cement herrgestellte und mit einer Stuckporphyr-Platte bedeckte Altar, auf welchem ein vergoldetes metallenes Krucifix nebst Leuchtern steht.” The font is octagonal, of poor design, and made of terra-cotta. Colour is used abundantly in the interior. The columns are octagonal: the nave roof, and those of the aisles, of wood. The windows, in couplets, with tracery, indicate the gallery externally. In the west tower there is an immense transomed window, lighting nothing. The windows in the “altar-niche”—as it is not inappropriately called—have stained glass, depicting the patron saints and the evangelists. The apostles occupy the nave windows. Externally the side walls are divided into equal bays by tall thin buttresses of three stages, with pedimented heads. There are pinnacles at all the corners, crosses on the gables, worked parapets along the western gables, and a richly canopied west door under the before-mentioned useless window. The tower itself is square, ending in an open parapet, with many-staged buttresses. Above there is an octagonal lantern, not badly designed, though very cumbrously connected with the square below. The lantern sides are gabled, and the whole is surmounted by a crocketed octagonal spire. The design generally is by no means without merit; but the style is impure, and too much is sacrificed to mere effect. The spire is 215 German feet in height; the total length of the church about 160 feet, and the breadth 70.

THE LADIES' EMBROIDERY SOCIETY.

ALTAR-CLOTHS for the following places have been worked by, or in connection with, the Society for the advancement of Ecclesiastical Embroidery in the course of the year 1859:—Poynton, Cheshire; S. Olave's, Exeter; Belmont, Durham; S. Gabriel, Pimlico; Panfield, Essex; Blymhill, Staffordshire; Feltwell, Norfolk; Balderton, Newark; S. Mary's, Highgate: Cathedral, Auckland, New Zealand; Nelson, Temporary Cathedral Church, New Zealand. *Assistance* has been given to Poynton, Balderton; and Nelson, New Zealand: the entire cloths to Auckland and Belmont.

The following useful and practical paper has been prepared by the energetic Secretary of this Society.

"Directions for hanging on the Frontals."

"The altar-cloth is in four parts—frontal, two ends, and super-frontal on the top, hanging over about twelve inches. Three brass or iron rods are required about a quarter of an inch in diameter—one the exact *length* of the altar-slab, and two the *width* of it: fasten in three books immediately under the altar-slab, just large enough to rest the rods upon—one in the middle, and one rather near each end. Take a piece of brown holland the length of the rod, double it and make a runner, into which slip the rod and lay it on the books, cutting three holes in the holland where the hooks come, to enable it to be done easily. Upon this holland, which should be sufficiently deep for the purpose, fasten the frontal, first only with pins to be sure that it is quite straight, and about a quarter of an inch from the ground, and then tack it on permanently. The frontal can easily be removed at any time by withdrawing the rod; it should not be unfastened from the holland when once made to hang correctly.

"The ends should be treated in the same way, except that only two hooks are necessary to rest the rod upon, and these should be placed a little *lower* than the front ones, as the rods are required to come *under* the front one a little; merely *up* to it would not bring the rods sufficiently close to the frontal. The cloth should hang level with the altar behind, but turn round in front and fasten on to the holland behind the frontal, to prevent any opening at the corners.

"The super-frontal by hanging over covers the holland, &c."

THE DEAN OF MANCHESTER ON UNPEWED CHURCHES.

The Church a House of Prayer. A Sermon preached in S. Alban's Open Church (temporary building, Moulton Street, Strangeways, Manchester).
By G. H. BOWERS, D.D., Dean of Manchester. J. H. and J. Parker. 1859.

WE desire to call attention to the important convictions avowed by the Dean of Manchester in the preface to this sermon, on the subject of the seating of town churches. The work which he advocates is not

only highly worthy of encouragement, but it is also very remarkable as an instance of what Churchmen may do, and are doing, wherever they have the zeal and the courage to rely upon themselves. One of the schools connected with the temporary church in Moulton Street was thus raised, we are told :

“When Strangeways Hall was being taken down, for the purpose of preparing the site for the New Assize Courts about to be erected in Manchester, some young men who attend this church suggested that, if some of the bricks and timbers could be bought, they would themselves remove them; and would, with the assistance of a few of their friends, not unskilful in work of this kind, erect in their leisure hours, upon a spot of waste ground in Cheetwood, a school-house for poor children around it. The offer was accepted, and the work entered upon immediately; and now there is a school in that place which receives two hundred poor children daily, and educates them with good effect.”

The building of the permanent church, however, which was begun more than three years ago, is, we are sorry to find, still delayed; mainly for want of funds, but very much also, it seems, on account of the opposition with which the proposal has been met. We pass over the first ground of this opposition, which is nothing but the usual prejudice which meets active Churchmen on all sides; merely remarking that, after both assisting in and attending the services at the temporary church, the Dean of Manchester finds nothing in them foreign either to the spirit or the letter of the law of the Church of England. With regard to the second objection, which seems to be that the church would be an *open* one, we desire to place on record the Dean's answer in his own words :

“At the risk of being tedious, . . . I now mention the reasons which have chiefly influenced me in the views I entertain upon this subject, and they are these two :—

“1. Although many churches have been built in Manchester within the last twenty years, and the districts assigned are now become separate parishes, yet in very few instances can it be said that such churches are entirely filled, which may arise from one or other of the following causes : either that the services are unattractive, or that the people are ignorant and indifferent about religious offices; or else that another obstacle exists which has not yet been well considered, and which many believe (myself among the number) may be traced to the charge made for pews and sittings in the parish church, into which the people generally believe they have a right to enter without such payments. And this view is to some extent confirmed by the fact that a greater number of worshippers are seen in churches wherein pew-rents are not demanded, than in those wherein payment for sittings is the established custom.

“2. It is well known that in churches wherein the pews are let, notwithstanding many free-seats are set apart for the poor, the poor do not assemble in large numbers, and the better sort of mechanics and working men not at all, but only the higher and the middle classes in society; and to many of them the system is unsatisfactory.

“The object of the proposed new church is to meet this difficulty, and to ascertain by experiment what is now resting upon opinion,—whether that part of the population of Manchester who are now regardless about public Divine worship, will or will not attend when the whole of the church is open to them,

and the exclusiveness of pews is abolished. My own opinion is that they will, and that none of those inconveniences will arise which some persons confidently expect; that there will be in open churches as suitable occupation of seats, and as respectful attention one towards another, as exists where pews are appropriated; and that no more offensive or disagreeable intrusions will be found in exercise amongst the poor in churches than are now seen to prevail in other places. The poor know their position in life just as well as the rich; and so far as I have seen, after long acquaintance with them and very frequent intercourse, I will undertake to say that, if anything offensive or improper takes place in open churches, it will not come from them, but from others.

"I have for some length of time been considering this subject; and as I have no end to gain but that which is for the good of all, no party connections to serve, nor party views in Church matters to maintain, I trust that the conclusion I have arrived at will be fairly judged. I find no fault with others for entertaining different opinions. Each must decide for himself what is best and fittest to be done to satisfy his own mind; but on my own part I must declare that I believe that open churches, with adequate endowments when they can be obtained, aided by Offertory collections for such expenses as endowments and other gifts are insufficient to meet, are the best fitted in these times for the advancement of the Church's objects, and the spiritual edification of the people."

It is not necessary for us to add a single word in commendation of an opinion so thoroughly coinciding with views which we have advocated for many years past, and, we would hope and believe, not without success.

THE FABRIC ROLLS OF YORK MINSTER.

The Fabric Rolls of York Minster, with an Appendix of Illustrative Documents. Durham: printed for the Surtees Society, 1859. London, Whittaker.

THE Surtees Society has published, under the judicious editorial care of its Secretary, the Rev. J. Raine, a volume of unusual value and interest. It contains a series of the Fabric Rolls, or annual statements of accounts, of the treasurers or custodes ecclesiæ of York Minster from about 1360 to the time of the Reformation. This period embraces the entire rebuilding of the cathedral, with the exception of the First-Pointed transepts: and it is not too much to say that we have here the materials of a perfect history of the fabric with every detail of its cost. Mr. Raine announces his hope of hereafter compiling the history of the church from these data, and meanwhile refers his readers to Professor Willis' monograph, from which he borrows the admirable chronological ground-plans of the structure for the illustration of the present documents. It is superfluous to call attention to the importance of this publication, not only for the thorough illustration of the famous Minster itself, but for the light it throws upon the design, materials, ornamentation and cost of mediæval architecture in its prime.

There might be compiled from these documents a complete conspectus of the subject. It is impossible however for us to undertake this task. We must be satisfied with some few general observations.

We can find no trace in these papers of an "architect" in our present acceptation of the word. What we call the design seems to have been always provided by the master mason, answering to the foreman, rather than to the clerk of the works, of the present day. For it does not appear that he had any authority over the other artizans, such as painters and plumbers. Of freemasonry—such as some writers have dreamed of—there is not a sign. The chapter seems to have employed a regular staff of workmen and labourers, increasing or diminishing according to the fluctuating income which they derived from briefs and donations.

The Rolls may be said to gain in interest, when the fabric being completed, the chapter turned their attention to the furniture, fittings, and decorations. Thus in 1472 we find a most curious account of the cost of the painting of the roof of the great central lantern. We will quote this as a specimen of the general character of these records.

"Custus circa picturam magni campanilis. Diversis personis pro necessariis ad picturam magni campanilis, viz. pro xxxj. c^{ma} lb. auri malliati, c. ad 6s. 8d.; cum vectura ejusdem, duobus cadis de semine lini (73s. 8d.), xij lib. vertgreas, ij lib. blew ynde, ij lib. vermeyon, vj lib. plumbi rubei, fresed leder" [i.e. bleached leather], "ij lib. ocor, fatole" [i.e. *fat oil*], "duobus lapidibus pro molicione colorum, j pixide empta pro instrumentis pictoris custodiendis. blaunche plome" [i.e. whitelead], "vermyth, iiij lib. masticote" [i.e. gum-mastic], "xxvj dos. vij lb. et di. plumbi albi cum vectura eorundem a London usque Ebor. Et in feodo—operantis ibidem per xxvj sept. ij dies et di. capt. per sep. 3s. cum regardo, 40s.—23l. 4s. 5d."

It is a matter of touching interest that the late Dean of Ely, a near connection of the editor of the present volume, read the proofs just so far as this before his lamented decease. His last comment was—"This is just what we want to do at Ely." It is therefore especially appropriate that the restoration and colouring of the Ely octagon should have been chosen as his memorial.

No richer mine of technical building terms than is to be found in these Rolls has ever been explored. Mr. Raine adds an explanatory glossary, supplemental to Du Cange, which however leaves still some desiderata. Such are the words aulodium, damplade, putura, and tayse among others. Without an interpreter it would not be easy to understand *anzragia*, goose-grease; *hagilgagle*, "the recreation of the vicars and parsons of the minster after an obit;" *limas*, a mason's apron; or *pandosatria*, an inn. Some of the Latinized forms of common English words are curious; such as *pullex*, a pulley; *riddacio*, a riddance. Mr. Raine makes a singular blunder in explaining the very common word *ferial*, as if it meant "for festival days." The slightest acquaintance with ritualism would have taught him that it meant the exact contrary.

The entries about music are not very numerous. We find in 1525 a payment "Leonardo Mason, cantatori, ex mandato Domini Decani. 10s, et pro ij libris de iiij partibus cum *Kyrreally*" [i.e. Kyrie Eleison]

"et missis 26s. 8d. Johanni Gibbons pro les prikking diversorum ymnorum et *Tu Deum* in diversis libris in choro, 3s. 4d."

In the Appendix also Mr. Raine has given an unique document, the indenture with one Robert Brekeling "pro scriptura et laminatione cujusdam libri," in 1346. The psalter with the kalendar was to cost 5s. 6d.

"Et in eodem psalterio, de eadem litera, unum *Placebo* et *Dirige* cum ymnario et collectario pro 4s. 3d. Et idem Robertus luminabit omnes psalmos de grossis literis aureis positis in coloribus, et omnes grossas literas de ymnario et collectario luminabit de auro et vermilionem præter grossas literas duplicium festorum, quæ erunt sicut grossæ literæ aureæ sunt in psalterio. Et omnes literæ in principiis versuum erunt luminatæ de azuro et vermilionem bonis, et omnes literæ in inceptione nocturnorum erunt grossæ literæ unciales (?) continentes v lineas, sed *Beatus vir* et *Disit Dominus* continebunt vi vel vii lineas; et pro laminatione predicta dabit 5s. 6d. et ad colores dabit pro auro 18d., et 2s. pro una cloca et furura. Item in unam robam et unum chalonem, et unum linthiamen, et unum auriculare (*sic*)."

The Appendix quite rivals the text in value. First we have some extracts from the rolls of the Chamberlains of the Minster. This officer had charge of the services and regular servants of the church, paying the residentiaries and vicars, the pensions and casual expenses, and providing the wafers, wax candles, &c., that were required. The accounts are most curious, and minute. Thus in 1387, John de Queldryk, clerk, is fined 2s., "quia traxit gladium infra ecclesiam:" and the large sum of 20d. is paid to William de Chestre, "scribente unam billam gallice domino regi destinatam." In 1397, Emma Semster was paid 3s. 6d. for making seven albs for the choir, the said albs having consumed 58 ells at 5d. an ell. Two years later Robert Bukebinder receives 10s., "pro ligatura unius magni gradalis pro choro." The falling off in interest of the rolls of the chamberlain as well as those of the guardian of the fabric as the Reformation advanced is very remarkable.

It is impossible to linger so long as we should wish over these records. Passing over a number of catalogues, briefs, and testaments, we come to an inquisition, "de defectibus fabricæ et onustodum ejusdem," in 1344. The result is the discovery of great decay in the structure, and of much negligence and peculation among the officials. Then follows an ordinance as to what church furniture in parish churches is to be found by the prebendaries, and what by the vicars and parishioners. The chapter provided all books except the missal, and all vestments except the *festivall*. The vicar found the pyx, chrismatory, cruets, incense-boat, and bell and lantern. "Item formulæ in cancellis cum deschiis." The parishioners were responsible for much less. "Ad parochianos pertinet vestimentum festivall cum capa chori, tunica, dalmatica. Item missall. Item calix. Item fons baptismalis. Item campanæ, et campanulæ manuales, et crux ad mortuos deferenda. Item feretrum pro mortuis cum vase pro aqua benedicta, et factura et reparacio totius navis ecclesiæ cum clausura cimiterii." This division may perhaps account for the minimum of legal furniture and ornaments now recognised by the law as obligatory upon the parish to provide.

The inventory of the treasures of the Church of York, given in Ap-

pendix li., compiled about 1500, is equal in value to any document of the kind yet made public. In particular, the account of the offerings belonging to the tomb of Archbishop Richard Le Scrope, who was popularly canonized, gives quite a vivid picture of the shrine as it existed.

There follow some curious extracts from the Archiepiscopal Registers, giving the dates of consecrations, notices of the suffragan bishops of the see, &c. Thus, in 1452, there is an indulgence for founding a collegiate church "in le batelfelde juxta Salopiam," now the curacy of Battlefield; and in 1486, after Towton fight, an indulgence "ad speciosam capellam in villa de Toughton par. Saxton de novo à fundamentis sumptuose et nobiliter erectam, super quodam solo seu fundo ubi corpora procerum et magnatum ac aliorum hominum multitudine copiosa in quodam bello in campis circumjacentibus inito interfectorum sepeliuntur."

Still more interesting is a selection of answers to Visitation articles, in the cathedral and diocese, ranging from 1362 to after the Reformation. Here we have complaints of bad psalmody, "fast" vicars, drunken, fighting, or immoral parsons, churches in disrepair, church-fittings absent or in bad condition, church-books wanting, services omitted through non-residence, minor canons standing out for perquisites of wine, or using clogs and pattens (*calapodia lignea*) in church, choir-boys dogs-earing the choir-books, noise and chattering and dogs in time of divine service, shirking of service by the minster dignitaries and officials, irreverence in the vestry, latrine near the altar, and defilements of cemeteries. Again, "Johannes Mason, taylor, tractat uxorem suam atrociter, verberando et male tractando." And, "Dicunt quod Alicia Wythye, &c., qualibet die Dominica aperuerunt schopas suas infra clausum." In 1472 we read of some early objectors to the Apocrypha: "Cum celebrata fuerit historia S. Raphaelis, multi vicarii, tam seniores quam juniores, absentarunt se a choro et recusant de illa historia dicere vel celebrare." And then we have the very personal observation, "Fell, Gillow, et alii vicarii, non attente audiunt Bibliam in aula communi, sed per ignem sedentes garrulant tempore lecture ejusdem."

At Wyghton we find the distinction recognised between parson and clerk: "Clericus parochialis non exercet officium suum, ut deberet, quia cum vicarius infirmum visitaverit, clericus se absentat, et puerum cum vicario mittit." At Bysshop-Wylton there was a witch: "Alicia Thornburgh utitur sortilegiis et incantacionibus contra Catholicam fidem." At Hannesworth there was a wizard. We observe the words *Rectoria* and *Vicaria*, for rectory and vicarage-houses. The people of Newbald make their return in English: "And alleso yer is a womane yt hath demeyd hir marvelously; for sho hayth takyne ye coveryng of ye bere and layd it on hir kow; do os it ples ye." The parishioners of Masham, representing that the parish was five miles in extent, asked for the hours of service to be assigned. This was in 1519. The order was accordingly made that from the Annunciation of the Blessed Virgin to her Nativity the matins should begin at seven, the bell ringing at six. The rest of the year the bell was to ring at half-

past seven, and matins begin at half-past eight. Vespers were to begin at three in summer, and two in winter. At Alne, "moneantur laici ne de cetero sedeant infra cancellum."

Did our space permit it, we might make many more extracts of equal interest. The volume concludes with lists of the chantries in the minster, of the treasures of the church in the time of Edward VI., inventories (sadly diminished) of what remained after the Reformation, &c. We observe several copes, of gold and white satin, besides quire-hangings of different colours, in the years 1616 and 1633. The altar and choir-hangings remained, but all the copes save one in white satin seem to have disappeared, in 1681; and these all make their last appearance in 1691,—the date of the latest document given.

The contract for a new organ in 1632 with Robert Dallam is an appendix of great value; and, last of all, we have a list of the things which were taken away from the minster during the Great Rebellion, including candlesticks, plates (patens?), organ-pipes, brass desk and lectern from the choir, and all the monumental brasses. The chapter-house appears to have had a very narrow escape, having been granted by the Parliament to a native of York to make some stables! It was Lord Fairfax who saved the stained glass during those troubles. A more interesting and instructive volume than the present has not come before us in our critical capacity for a long time.

WARING'S ARTS CONNECTED WITH ARCHITECTURE.

The Arts connected with Architecture, illustrated by Examples, in Central Italy, from the 13th to the 15th Century. By J. B. WARING. Lithographed and Published by Vincent Brooks, King Street, Covent Garden. London: 1858.

MR. WARING has done excellent service in publishing this most beautiful volume. He remarks most truly that it has been an unfortunate mistake in our practice hitherto to dissociate from the regular course of an architect's profession those subsidiary arts which are in reality indissolubly connected with architecture, which cannot flourish save in dependence upon architecture, and without which architecture can never be said to be perfect. And with the hope of encouraging among ourselves the study of these attendant arts, such as Glass Painting, Fresco Painting, Sculpture, and the various kinds of enamelling, he has issued a series of charming coloured drawings from some of the best examples among the treasures of art preserved in the churches of Arezzo, Lucca, and Florence. Passing over the accompanying letter-press, which is shallow and untrustworthy, we will briefly notice the invaluable illustrative plates, which form the staple of the volume.

Plate I. is a most grandiose sitting figure of S. James, under a marble canopy, from a window in the transept of the Duomo at Florence. The combination of colours is most rich and harmonious; and the design

both of the figure and the drapery is in the highest degree artistic. There is no archaism or exaggeration here. The whole effect is produced by bold massing of colours, entire absence of petty frippery, and skilful use of bold lead-lines. We commend to our English artists the great breadth and simplicity of the treatment throughout. There is no such laboured blending of tints here as we see attempted by our modern artists. Plate II. contains four bold and effective effigies of Saints, also from the transept of Florence. These are without any relief by white or uncoloured glass. But then it must be remembered that in Italy, unlike England, the object of stained glass is to exclude the glare of light. With us light can scarcely be too abundant. What we require in stained glass is to colour our light, not to diminish it. Plate III. introduces us to some masterly figures and busts in medallions from Santa Croce. The force, and yet beauty, of these is most remarkable. And the superiority of these varied borders and rich diapers to the miserable canopy-work of English glass is most striking. In Plate IV. we have a fine, but less satisfactory, effigy from the Santa Croce choir; and two astonishingly pure and grand and spirited subjects (though of Renaissance design) from Brunelleschi's great church of Santo Spirito. In the next plate, Alessandro Fiorentino's figure of S. Paul, from the apse of S. Maria Novella (anno 1491), too much is made of the architectural niche shown in perspective. But the *ensemble* is striking. S. Mark and S. Matthew from the choir of Lucca, executed by Pandolfo di Ugolino di Pisa in 1433, occupy Plate VII.: and then follow some specimens, in a less remarkable style, from the churches of Arezzo. This series deserves very careful study; and much may be learnt from it to correct our own practice in this branch of art.

Mr. Waring devotes his next eight plates to examples of Fresco Painting. First we have a most curious specimen of the complete polychromatizing, by Giunta Pisano, of the Romanesque basilica of San Piero in Grado. This, though rather rude, would be invaluable, as a guide in colouring one of our own Norman churches. From Assisi Mr. Waring gives us specimens of the exquisitely delicate patterns by Giotto, on the vaulting of the lower church; and from Siena a similar specimen by Taddeo di Bartolo in 1407. It would be superfluous to call attention to the exquisite drawings that follow from the Capella de' Spagnuoli in Santa Maria Novella of Florence, from the de' Bardi Chapel at Santa Croce, from the sacristy of San Miniato, and the Town-hall and Baptistry of Siena. From these plates may be imagined, in some faint degree, the pictorial glories of those famous buildings, and people may learn what at least ought to be the standard at which our own church-builders and decorators should aim. The study of these splendid frescoes convince us more than ever—as has been already remarked by our contemporary, the *Saturday Review*—that had Mr. Dyce coloured the *whole* of the interior of All Saints, Margaret Street, the effect would have been infinitely more successful than it is. It is clear that that eminent artist, from his Italian experience, knew the style of polychromatic ornament which it would be desirable to adopt.

Marquetry, or wood-inlaying, is the next branch of art illustrated by

our author. This art, almost unknown among us, is not the first we should wish to revive. It must be confessed that the best Italian marquetry looks in practice dingy and unimpressive. However some of the examples given in the volume before us are surprisingly ingenious, and show the extraordinary fecundity and versatility of Italian art. The half-figure of S. Francis, from the stalls of the upper church of Assisi, (Plate XX.) is marvellously beautiful. Marble inlaying forms the subject of a numerous group of plates. We have pavements from Pistoia, and Florence, and Siena; foot-paces from Pisa, incised grave-stones from Santa Croce, and enamelled tiles of striking beauty from the famous Siena Library. Then from the shrine at Orsanmichele we have Orcagna's incomparable enamellings of spiral shafts and marble mouldings. Enamelling on silver is illustrated by the shrine of San Giovanni at Florence and the altar at Pistoia. A picturesque group of a baptism in the Sienese baptistery (Plate XXXVII.) gives us an ensemble of colour, sculpture, and inlaying altogether. And, finally, there are some plates of armorial sculpture, and of the sculptured sides of the fountain built at Siena by Jacopo della Quercia.

It is hard to imagine a greater treat for the lover of art than an examination of these treasures. We hope that, in spite of its costliness, this volume will be widely known: and we cannot but anticipate a most healthy influence upon our own art movement from its diligent study.

THE ENGLISH EDITION OF THE SKETCH-BOOK OF WILARS DE HONECOURT.

PROFESSOR WILLIS, than whom no one more competent could be found, has translated into English and corrected and enlarged, M. Darcel's edition of the *Sketch-Book of Wilars de Honecourt*, as he is bold enough to call him, which we introduced to our readers in our February number. It is superfluous to say that the task has been executed with commanding ability, and many of the machines and mechanical puzzles, which were inexplicable to MM. Lassus and Darcel, have found a lucid interpreter in the Cambridge editor. Professor Willis's notes and illustrations of the architectural sketches of the Picard artist, will however be the most interesting part of his work to the ecclesiologist. It is extremely instructive to compare with Wilars' rude drawings the exact modern elevations of the original buildings, and it is impossible to avoid making the remark, that it almost seems as if architectural design had declined in proportion as architectural draughtsmanship has improved.

Perhaps the most novel discussion in this English edition, is Professor Willis' explanation of the technical terms "of the third point," and "of the fifth point," as applied to Pointed arches. The expressions have descended to us, he says, from the ages when pointed architecture was practised, with no very clear definition of their mean-

ing. The terms were used, it appears, in French, Italian, and English. From Philibert de Lorme's *Nouvelles Inventions pour bien bastir*, Paris, 1578, Professor Willis gains a clue to the right interpretation. If you divide the span of an arch into two, and strike the arches from the extreme points you obtain an equilateral arch, or an arch "of the second point." An arch "of the third point" is described from centres, which will be found by dividing the span into three parts. Again, if the span be divided into four points, and the circles struck accordingly, the arches will be of the fourth point; and, in like manner, an arch of the fifth point results from dividing the span into five equal spaces. Professor Willis remarks that he has often had occasion to observe, in measuring English arches, that the centre points correspond with a division of the diameter into equal parts. Thus the pier arches of the nave of Jesus College, Cambridge, are of the third point, and the tower arches of the fourth point. In S. Michael's, Cambridge, the arches are of the sixth point. In S. Edward's, Cambridge, the centres of the soffits of the pier arches, which are marvellously narrow, "are at a distance of exactly half the span beyond the springing points, so that the span is two-thirds of the radius." "These methods of defining the proportions of Pointed arches," continues the Professor, "are manifestly convenient for giving instructions to workmen, or writing descriptions."

WESTLAKE'S ILLUSTRATED OLD TESTAMENT HISTORY.

WE have to chronicle the appearance of Parts IV. and V. of this very interesting series. The first plate, a double one, represents Joseph as a beardless youth, cast into prison by a man in chain armour, who is flourishing a club. Below, the chief baker is hanged to a tree, and the chief butler offers on his knees a covered cup to Pharaoh. In the next plate the king, with an air of anxiety, consults his wise men. The varied attitudes of the latter group are of great interest and originality. Plate XXXII. shows Joseph receiving a wand of office from Pharaoh, and below he is superintending a number of men who empty corn-sacks into a large bin. The draperies and postures of these labourers are admirable. The next picture is ludicrously conventional. Joseph scatters some corn on the river, which is carried down to the "châtel" of his father Jacob; who thereupon despatches his sons, four men mounted on asses, to Egypt. The following plates describe, in several scenes, some of them very spiritedly drawn, the lading of the asses, and the finding of the cup; and then we have the welcome given by Joseph to "soun pere e sa mere"—a very pretty group. Next in succession come the presentation to Pharaoh, the gift to Jacob of the "tere de Rameses," and Joseph's oath to Jacob. One more plate completes the book of Genesis; and in that we have, first, the benediction of Ephraim and Manasses, and, in the lower half, Joseph between his father and mother, all three on horseback, returning to Ca-

naan. The legend is, "Coment Joseph amene soun pere e sa mere en Canaan." It is singular that so great a discrepancy as this from the true narrative should have been permitted.

Exodus opens with Pharaoh's order to the midwives and the birth of Moses, who is placed in something like an eel-basket, and put into the river. Next he is saved by the king's daughter, and then follow two legendary scenes. In the first Moses strikes Pharaoh's son and is condemned to death, but saved by the entreaties of the court. In the other he gets again sentenced for throwing Pharaoh's crown into the fire. Then he slays the Egyptian. It is curious how these two legends mistake the whole bearing of the character of Moses. The following plates describe the parting of the two Israelites, the Flight of Moses, and the Burning Bush. The Plagues and the Exodus are represented, with ridiculous inadequacy, in two half plates; and then there is a highly conventional treatment of the Red Sea passage. The artist has made the impossible attempt to give in one picture the breaking of the Two Tables, the making and idolatrous worship of the Golden Calf, and the consequent penalties. And finally, the giving of the Law and the view from Pisgah are thrown into one; and the present part concludes with Moses giving the Tables to the kneeling people.

OXFORD ARCHITECTURAL SOCIETY.

At a meeting held in the Society's Rooms, Holywell, on Wednesday, Nov. 2, at 8 P.M., the President, Mr. J. H. Parker, in the chair,

The following presents were accepted. Two volumes of Domestic Architecture, by the President. A Brass from the Rev. R. Barnes.

A paper on the History and Antiquities of S. Michael's Mount, Cornwall, was then read by the Secretary, Mr. Lowder. After sketching the general position and character of the Mount, and describing its natural peculiarities, he proceeded to investigate the history of it from its foundation. The parent abbey to which it was only a dependent cell was the larger one of S. Michael, in Normandy, and both establishments partook of the character of a military as well as of a religious house. Its founder was Robert, Earl of Mortain, of the Diocese of Avranches, who bore the banner of S. Michael, in the Norman army. He confirmed to the abbey of S. Michael, in his native diocese, the Mount called after the name of the above Saint in Cornwall, with half a hide of land and market there, and subsequently three acres of land. William the Conqueror, his half-brother, with other of the royal family, confirmed the grant, and Wm. I. Leofric, Bishop of Exeter, exempted the cell from Episcopal superintendence. The church was consecrated by Bishop Warelwast, 1135. Bernard, the eleventh Abbot of S. Michael, in Normandy, settled at this time with thirteen brethren at the Mount in Cornwall. One of the number was appointed Prior, but obedience was required to the parent Abbey. It appears that the Monks here had established themselves into a corporate body, for in the reign of Henry

V. this house was transferred to the new Monastery of Zion. We find in the reigns of Henry VII. and VIII. it was connected with that monastery. In the reign of Richard I. the Mount had a garrison, and was called a *Fortalicium*. In 1478, William of Worcester gives the respective dimensions of the Old and New Chapel, the old being 60 ft. by 24 ft., the new 40 ft. by 20 ft. Bishop Lacy, in 1425, encouraged the building of a causeway between Marazion and the Mount. In 1309 the inhabitants of Markasyon obtained Bishop Stapleton's leave to have service on Mondays, Wednesdays, and Fridays in the chapel of S. Hermes, in the parish of S. Hilary, and arrangements were made for the accommodation of persons to be buried at S. Hilary instead of at the Mount. Sir John Arundel, in 1433, left 13s. 4d. to the beacon light of S. Michael : what remains of this beacon is called S. Michael's chair.

The priors were as follows :—Radulphus de Carteret, 1266. Richard Perer, 1375. Peter de Cara Villa or Carville, 1316, in whose time a survey was made by Bishop Grandison's official, the value of the Priory being £100 per annum ; the parishes of S. Hilary and Moresk belonged to the Prior, and the parish of Udno (S. Perranuthnoe) paid him ten marks annually. This survey was made 1336, an inventory of chattels was also made, some of the details of which were very curious. The succeeding Priors were Nicolas Isabel, and John Hardy, who was indicted for favouring the King's enemies, 1349, but was acquitted. John de Volant, 1362, succeeded by Richard Auncell, who was presented by Richard II., 1385 ; his brass seal represents S. Michael and the Dragon. Wm. Lambert was the last Prior, 1412. It was then a chaplaincy : one of the chaplains, Wm. Morton, obtained from Henry VI. assistance in the way of a tax on ships to build a harbour in S. Michael's Mount. From a chaplaincy, it became an arch-presbytery, and in 1537 the Rev. John Ascott was arch-priest ; the dissolution took place in 1539 ; the lands were leased by the Crown till 1611. James I. granted it to Robert Cecil, Earl of Salisbury ; his brother William, Lord Salisbury, conveyed it to Francis Basset, of Tehidy, Esq., 1640, whose son, John Basset, sold it to John Aubyn, Esq., of Clowance. In 1471 John de Vere, Earl of Oxford, fortified himself against Edward IV., and in the time of Charles I. it was reduced, after great resistance, by Colonel Hammond.

Mr. Lowder then briefly noticed the present condition, specially mentioning the ancient crosses of which many now remained ; the Dining Hall, a room of the 16th century, with elaborately carved roof and curious basso relievos of hunting scenes ; the Chapel and the curious dungeon in the walls, the entrance to which was underneath the stalls on the south side, as well as the extremely fine chandelier in brass, which possesses beautifully worked figures of the Virgin and Child, and S. Michael and the Dragon, and of which he regretted he had never seen any published drawings. He also mentioned a tradition of a forest which was said to have extended formerly to a great distance in the direction of the Scilly Isles, and spoke of the magnificent commanding view from the tower of the chapel.

The President thanked Mr. Lowder for his paper, and said that he

was able to confirm most of his description from his own personal knowledge of the Mount; it was an inferior building in most respects to its parent in Normandy, which he said was one of the most remarkable buildings he knew.

Mr. J. Parker disputed the tradition of the Forest, and quoted Dioscorus Siculus to prove that the condition of the Mount, as being most of the day an island and during a portion of it a promontory, was the same in his day as now.

Some drawings, sent for inspection by the Committee for building a new church in S. Giles' Parish, in this city, were laid on the table, and the President read a report on them, which the Committee had previously agreed to.

The following is the substance of the report:—

The Committee of the Oxford Architectural Society, on being requested to offer their opinion on the plans for the proposed new church in S. Giles' parish, regret that they cannot, as they would sincerely wish to do, give their cordial approval to the manner in which this good work is proposed to be carried out. They object chiefly to the growing taste which is so exemplified in the present drawings, for the introduction of a foreign element, to the suppression of the English, believing, as they do, that the English styles of the same centuries are quite as good as the Foreign, and much more consistent. As they believe that this general objection would be considered by many mere prejudice to foreign details, they would specially point to the preponderating influence of vertical lines in the coloured bands, which interfere with the peculiar character of the ascending line in mediæval English buildings. This horizontalism partakes more of Lombardic than Gothic Architecture. Again, they consider the spire too short for the very large spire lights which are set against it.

In the interior, the roof is essentially of a French character, the pillars disproportionably short, and the clerestory arranged apparently with a disregard to the principle of placing masses over masses, and voids over voids; the same interruption of the ascending line is visible on the exterior, from the irregular arrangement of the clerestory windows. They consider that the vestry is ill-placed, as breaking out beyond the cross line of the transepts, and would suggest that it might well be placed in the east of the organ-chamber.

The above remarks the Committee offer in the most friendly manner, feeling it their duty to state plainly the principles on which they desire their judgment to rest.

The meeting was adjourned to Wednesday, the 16th of November.

A MEETING was held on Wednesday evening in the society's rooms, Holywell, the President in the chair.

Mr. James Parker read a paper on the connection between the study of architecture and geology. He began by referring to the sad state of the buildings in the various parts of the country, and especially in Oxford, arising from error in the choice of stones, and showed that from early times it was part of the duty of the master of the works not only to de-

cide upon the stone that was to be used, but even to arrange for its conveyance to the spot where it was wanted. He instanced Canterbury Cathedral as an example in the 12th century, where stone was sent from Normandy, the district only yielding chalk and flint; but he also noticed the numerous churches built of those materials in the neighbourhood. In the fen districts he considered that the fine churches were owing to the facility with which stone was brought down the rivers from the west. He said we were perhaps apt to look too much upon the choice of stone by the mediæval architects as a matter of chance; but he thought that it might be shown that far more study was given to the nature of the stone they used than we generally suppose, and that though, as a general rule, the material nearest the spot, or most easily accessible, was used, it was not always so, and that they had rules known to the craft by which they could judge of the value of the stones they found. He then pointed out how, in the true spirit of the Gothic style, the plan and design of the building was adapted to the materials of which it was constructed, and he thought that the marked difference between the buildings before the Conquest, and those of subsequent date was not so well described as that between the work of the carpenter and the work of masons. It would be more to the purpose to say that the latter work was that of men who knew how to quarry, and the early work that of men dependent upon the chance surface-stones; and in this way he pointed out how many of the features of a Saxon design seemed to be the result of the use of these small slabs of stone. He referred but slightly to the influence which the stone of Ireland had on the buildings there, as this had been recently treated of in the *Gentleman's Magazine* and *Archæologia*. He then read numerous extracts from rolls of expenses of quarries in the Middle Ages, especially those of York Minster, which were very perfect. He explained several of the entries which threw light upon the manner of working quarries in those times. He also quoted extensively from the accounts of Merton and Magdalen Colleges, showing whence the stone was derived for the several parts of the buildings, and thought that an exact investigation of the various kinds of stones used, and the way in which they have severally withstood the effects of time, would not only be very interesting, but also profitable. He then went on to show some points of coincidence simply in the study of these two sciences. He laid great stress upon the principles of construction which Dr. Buckland pointed out in the ammonite as being identical with those adopted in Gothic architecture, and explained by several specimens the argument made use of in the *Bridgewater Treatise*, in which the Gothic style is more than once referred to, as affording illustrations of the mechanism of some of the extinct species of animals. He said that, as in the geological specimens, it had been shown that the features which might at first be regarded simply as ornamental, and for the purpose of beauty, did in reality contain deep and true principles, which rendered them most applicable to the purpose for which they were intended; so in Gothic architecture many of the features which we are apt to regard only from an architectural point of view, such as the arch and vault, were in reality the natural results

of the true application of nature's first principles to obtain a certain given result. And it is from Gothic architecture in these her principles, and not only in her forms, approaching so much more nearly to nature than other styles, that he believed arose the charm, which to the eyes of so many hangs round a true Gothic edifice. Before concluding, he showed the connection in the very grammars of the two sciences, comparing the primary, secondary, and tertiary, preceded by the igneous to the First, Second and Third-Pointed, preceded by the Norman, on which the others rested, if indeed it could not be said from which they were developed. He concluded by saying, "In the stone of the quarry marked by the impressions of living things, if we will read faithfully and carefully, we can trace the history of the earth; so in the stone of the building, marked by the chisel, if we will but care to open the book rightly, we can read the history of our country. English architecture does not present a series of men's fancies, any more than the strata of the earth presents, as was thought some years back, a series of '*Lusus naturæ*.' And so we should study architecture as an historical truth, not as a mere matter of art. We should bring to bear upon it the same research and the same labour as is bestowed on geology, and adopt the same care in arriving at conclusions. Nor do I think we should despise the former, simply because its pages but lay before us the history of scarcely a thousand years, while the latter science opens to our view millions! Both histories deserve study, and both, I think, may advantageously be studied together."

After a few remarks from the President, the meeting was adjourned.

ARCHITECTURAL SOCIETY OF THE ARCHDEACONRY OF NORTHAMPTON.

IN consequence of the public autumn meeting of the Architectural Society of the Archdeaconry of Northampton having been held this year at Stamford, a meeting of the members was held in the Society's Rooms, in Gold Street, in Northampton, when the Report for the year was read. There were present, the Rev. Lord Alwyne Compton (in the chair), Rev. J. H. Bigge, Rev. Thomas James, Rev. David Morton, Rev. N. P. Lightfoot, Rev. G. W. Paul, Rev. W. Butlin, and T. R. Thornton, Esq.

The following Report was read by the Rev. Thomas James, one of the secretaries:—

"As our public autumn meeting has already been held at Stamford, when it would have been inconvenient to read our annual report, I have reserved it for this committee meeting, purposing to make it as brief and business-like as possible, and dispensing with those flowers of speech which, in our usual routine, you are good enough to allow me to interweave with it. Yet I have a great deal to say in a few words. The past year has shown no slackening in our work, and the corres-

pondence which has fallen on your secretary greatly exceeds that of any former year.

"Since our last report, Oakham and Finedon churches have been opened, though they yet await some further internal decoration, which is being gradually introduced. Plans have been laid before us and approved, for Hazlebeeche and Loddington churches, the former by Mr. Slater; the second by Mr. Christian, jun. Both these churches have also been opened for divine service. At Loddington, there has been a most careful preservation of the old woodwork, both in seats and screens, a parclose between the chancel and south chancel aisle being retained, and the base of the old wood screen under the chancel arch still marking the division between nave and chancel. Within, are two stalls and prayer desks for the clergy, the remainder of the chancel being properly reserved for the choir. This occupation of the chancel for the only use for which it was intended or is fit, is now becoming the rule, instead of the exception, in the restored churches of this arch-deaconry; nor do I conceive that any rearrangement of a church will be found really and finally satisfactory where this reasonable plan is not carried out. The plans for Naseby church, still in the hands of Mr. Slater, were approved by your committee, though much additional work has since been imposed upon the parish, by the unsafe condition in which the tower was found. It was deemed necessary to take the whole of it down, but it will be rebuilt, stone for stone, though whether the spire will be completed, or left in its former truncated condition, is yet an open question. It would be ungracious to mention the works at Naseby church without acknowledging the zeal with which Captain Ashby has devoted himself to the uncoveted duty of collecting subscriptions for carrying them out. As a layman, he deserves double thanks for having undertaken the office of almoner in this behalf. Mr. Slater's plans for the Easton Maudit church, to be executed mainly at the charge of the Marquis of Northampton, have embodied all the suggestions of this committee, and the restoration, or, rather, conservative repair, will prove, it is hoped, an example to this neighbourhood. The monuments which defaced and blocked up the chancel have been carefully removed into a side chapel, and the chancel dedicated to its rightful use. The proposed low screen and properly arranged stalls and desks will render it fit for the reception of the clergy and choir. The main feature, however, of this church hereafter, already interesting from its connection with Bishop Percy, will be the new pavement, in which Lord Alwyne Compton will have free scope for the display of his uncommon knowledge in this branch of ecclesiastical art. Though it is on a different system from that at Theddingworth, there can be little doubt but that it will prove equally successful. The design for the new church of S. Mary's, Peterborough, by E. Christian, Esq., was laid before this committee, and they report that, with many commendable features, they could not recommend it as suited for a town church. They trust, however, that they have secured the width of seats for which they contended. A new south aisle has been added to the church of Tiffield, at the expense of Lord Southampton, aided by a small grant from the reformatory committee of the educational society

of the county. The design is by Mr. E. F. Law; the object, to provide seats for the officers and boys of the reformatory school; and the architect has, simply but effectively, carried out a wish long entertained by the reformatory committee, of giving their institution the advantage of convenient church accommodation, but which, without the spontaneous liberality of one of their members, they could not have hoped to achieve. Improved plans for Gilmorton church, by Mr. W. Smith, have been laid before the committee. Mr. Smith purposes yet further alterations, and there is every hope that, before another year, we may have to report on their execution. The plans for the chapel of the lunatic asylum were referred to your secretary, and by him exhibited to the committee, who greatly aided him in the suggestions embodied in his report to the asylum chapel committee. This matter is one of great delicacy and care, but it is also one of such paramount importance, that there can be no doubt that the only obstacle which at present hinders the commencement of the work—lack of money—cannot much longer stand in the way of so necessary and excellent a work.

“Plans for the chancel of Aldwinckle S. Peter’s, by Mr. Slater, and for the restoration of Braden church, by Mr. White, also obtained the approbation of the committee.

“Higham church yet remains incomplete, though if the sum now in hand were devoted to the restoration of the existing woodwork, to the pavement of the whole church, except the alleys, carried out with wooden blocks, chairs or moveable benches might be introduced, even if only temporarily, and the church recovered at once to its sacred uses. The grand effect of the interior, as it is at present, unencumbered with fittings of any kind, must be seen to be appreciated. Some fine sepulchral crosses have been discovered and carefully preserved.

“A committee has been appointed to visit Kingsthorpe church, at the request of the rector; and a new local committee has been formed to carry out, in conjunction with the old committee, the greatly-needed enlargement and long-expected restoration of S. Sepulchre’s, in this town.

“The design for Freeman’s school, at Wellingborough, by Mr. Warren, was approved by the committee, and is now complete.

“Of smaller works referred to us are the designs for a new east window, of painted glass, for Market Harborough, by Mr. Hardman; for an alabaster pulpit, by Mr. Slater, given as a thank-offering to the same church; for the reglazing of All Saints, Northampton, by Mr. E. F. Law; for a sun-dial for Wicken churchyard; for tiles for the altar steps, Theddingworth; for the organ for S. Peter’s; a memorial screen in S. Giles’; and a memorial window at Upton; besides several drawings for memorial crosses, and smaller details.

“The first plan, for a new chapel at Catesby, was disapproved, and new designs are being now prepared by Mr. W. Gillett, who also exhibits to-day a drawing for the new bell turret for Mowaley church, the original one having been destroyed.

“The plans for the new Training College of Peterborough have been revised by Mr. Scott, and have been recommended for adoption by the joint committee of the Educational and Architectural Societies.

"Of our meeting and excursion at Stamford, the newspapers of the week gave such ample details that it is not necessary to speak of it, beyond recording its entire pleasantness and success, and to repeat our thanks, given at a special meeting of our committee, to the Earl of Westmoreland, for the great courtesy and hospitality with which he received the members of the society on that occasion.

"A more limited party was formed to visit Catesby Abbey, on the invitation of the proprietor, Mr. Attenborough, previous to the contemplated destruction of the building. Notwithstanding the extreme wetness of the day, a most agreeable party was assembled, who surveyed the relics of the abbey, under the able guidance of Mr. Bloxam. A paper on its history was read on the spot by one of your secretaries, and there is every reason to hope that the recommendations given respecting the preservation of the old fabric, and the rebuilding of the new chapel, will not be unheeded by the present owner. Photographs of the most interesting portions of the present building have been taken by Mr. Jennings, at the expense of the society, and copies may be purchased by members at a reduced rate.

"At Loughborough, where the society was invited to meet the Leicestershire Architectural Society, a very interesting assemblage and reunion took place, and within a fortnight from the day of meeting £5,000 was promised to carry out the restoration of the fine parish church.

"A memorial and petition in favour of the Gothic style for the new public offices was signed by upwards of a hundred members of the society; and a subsequent meeting of the committee has authorized the secretaries to take such further steps as they may deem necessary to promote the adoption of our national architecture for our national buildings.

"The society have subscribed to the London society for the improvement of labourers' cottages, and have also appointed a sub-committee to carry out the like object in our own counties.

"Three most liberal offers have been made, through your committee, of valuable collections, in case a county museum can be established in this town. The matter is too large and important to be worthily treated of in the limited space I have allotted myself in this report, but it will demand the active attention of your committee, and is recommended to your discussion to-day.

"The funds of the society have admitted of unusual important purchases for the library. Among the most notable additions are the third series of Parker's Domestic Architecture, the beautifully illustrated works of Viollet le Duc, and the curious fac-simile, edited by Professor Willis, of the Sketch-Book of Wilars de Honecourt, on French architecture of the thirteenth century.

"Some important resolutions have been passed relating to the establishment of sub-committees for special departments of the society's work. The members of the several committees have not yet been appointed, but it is proposed to invite by circular the members of the society generally to join that committee in which their knowledge and interest in the subject would make them most useful. The following

have been proposed :—1. Church Music. 2. Bells and Belfries. 3. Parochial History and General Antiquities. 4. Warming and Lighting. 5. Labourers' Cottages. 6. Pavements and Tiles.

"The following resolutions were passed :

"1. That each sub-committee consist of not more than five, of whom one to be secretary.

"2. The communications to the general secretaries for advice on any of the special subjects be referred to the secretary of the sub-committee to which the subject is assigned, who, after communication, by letter or otherwise, with the members thereof, shall transmit their opinion for the consideration of the next general committee meeting, except in such cases as may require an immediate answer.

"3. That the several sub-committees be requested to transmit to the general secretaries a list of such books on this special subject as they would recommend to be added to the society's library, and that the general committee order these from time to time as their funds will allow.

"With reference to the preservation of records of buildings about to be destroyed or altered, the following resolution has been passed :—

"That in case of the contemplated destruction or restoration of any church or other ancient building in the archdeaconry, it is desirable that accurate views of it, by photographs or otherwise, be taken in its present condition ; and that the secretaries be requested, and are hereby empowered, to procure, at the expense of the society, such general views and details as they may deem advisable."

"The colouring of the choir roof of the cathedral is now complete, and is, with justice, generally admired. The tentative meeting of parish choirs at Peterborough proved most successful, and the Dean and Chapter purpose to repeat the meeting next year, with greatly improved preparations and opportunities. Already kindred societies are inviting us for the coming year, and a large congress of the architectural societies of the kingdom is projected at Rugby, in the autumn of 1860.

"With this bare, but not barren, statement of facts, I may conclude by congratulating the society on their progress during the present year, and their promising prospects for the year to come."

LEICESTERSHIRE ARCHITECTURAL AND ARCHÆOLOGICAL SOCIETY.

A MEETING of this Society was held at the Town Hall, on the 31st of October, the Rev. R. Burnaby in the chair.

Mr. Goddard exhibited a photograph of a sculptured memorial by Phyffers to the deceased students of S. Augustine's college, Canterbury, which is shortly to be placed in the crypt underneath the chapel. It represents the preaching of S. Augustine on his first landing in England, A.D. 596.

Mr. Wing exhibited a photograph of the three remaining steps of a churchyard cross at Stockton, Salop, to the lowest of which on the north side a projecting stone is attached. It was conjectured that this might have served as a footing for a preacher, or as a place for penitents and others to leave alms or money upon.

Mr. Neale read the following paper:—"The medallions exhibited this morning are of the celebrated old Wedgewood pottery, blue and white. On their obverse sides are the likenesses probably of Voltaire and Franklin, and on the reverse the stamped name of Wedgewood. This last fact is interesting to notice as he was the first who marked his goods with his name, borrowing the idea from the ancient Romans. It would be out of place here to enter into a description of the manufacture itself to any lengthened extent, as the subject is familiar to all; but the name of Josiah Wedgewood is too interesting, and his works too important to be passed by unnoticed. He was born in Staffordshire in 1730, and died at his mansion, Etruria Hall, in 1795. Until his time the French stood unrivalled in the manufacture of pottery, and first in all the branches of ceramic art. With a considerable knowledge of chemistry he made great improvements in the various wares. His celebrated production was the Queen's ware, called so because Queen Charlotte admired its beauty and honoured it with her favour. The far-famed Etruscan vases collected at Naples by Sir William Hamilton were successfully imitated by him. The encaustic colours were his own invention, and the lost art was once more resuscitated. The town of Etruria, and the name of his seat, we may suppose, took their origin from this circumstance. We must not omit to name that Wedgewood produced the beautiful imitation of the Barberini or Portland vase, broken some years since purposely in the British Museum. Many copies of this were sold for fifty guineas each. In conclusion, we merely add, that his works are now much sought after, and fetch very high prices at public sales on account of their beauty and rarity."

Mr. Gresley exhibited a photograph, by the Rev. T. C. Peake, of an elegant silver chalice, still in use at the church of Blaston S. Giles. The base which is flat is sexagon, with a foliated ornament projecting from each angle. The stem is square, with an enriched knop near the top of it. The cup is shallow and wide. The oldest representations of chalices upon monumental brasses of ecclesiastics are hemispherical, afterwards they were made wider, like the present example, and subsequently, in the sixteenth century, assumed an elongated form. Also, a photograph of a very beautiful ivory tablet, of the fourteenth century, in the private chapel of Neville Holt. It is divided into compartments by slender shafts, supporting trefoiled canopies or arcades, with peditments above, enriched with crockets. The first compartment has our Lord tied to a pillar and scourged; in the second He is carrying His cross, amid the taunts of the rabble, and followed by the holy women; in the third, is the Annunciation; in the fourth, the Nativity.

Mr. Thompson read a paper upon the remains of the castle of Kirby Muxloe.

NEW CHURCHES.

Montreal Cathedral.—We hear most satisfactory reports of the progress of this cathedral, which is nearly completed. Messrs. Clayton and Bell's glass in the east, and the south transept, windows is fixed, and is greatly admired. The former contains our Blessed Lord and the Evangelists; the latter the Raising of Lazarus, and the Angels announcing the Resurrection to the Maries. That for the north transept will follow in the spring. Several painted windows, including the choir clerestory, are executed by Mr. Spence, who has likewise coloured the choir roof. The capitals of the nave arcade are carved in imitation of Canadian foliage, and English foliage is introduced into the choir stalls. The triple sedilia, which we understand stand in the north wall of the sanctuary, are described as very rich. The north transept is appropriated as the baptistery, and is carved by Mr. Williams of Manchester. The organ is from Mr. Hill's manufactory.

All Saints, Garden-street, Westminster.—In our number for June, 1859, we described at length Mr. Street's design for the new church he is building in the parish of S. John the Evangelist, Westminster. We are now able to offer our readers a perspective view of this remarkable building, taken from the north-east. To our former notice we may add the fact that, in order to suit the site, the sacristy is moved from the north to the south side. The chamber in the tower, over the porch, and under the ringing floor, is intended to be used as a library. The walls are to be of red brick, externally and internally; and the walls inside will be lined for about four feet from the floor with a kind of dado of encaustic tiles. The shafts will be of granite, or polished marble. Between 600 and 700 worshippers will be seated, in chairs, exclusively of the ample accommodation for a choir in the chancel. The contract has been taken by Mr. Myers for £5,634, including the steeple. The strike in the building trade has delayed the works considerably, but they are now resumed with vigour.

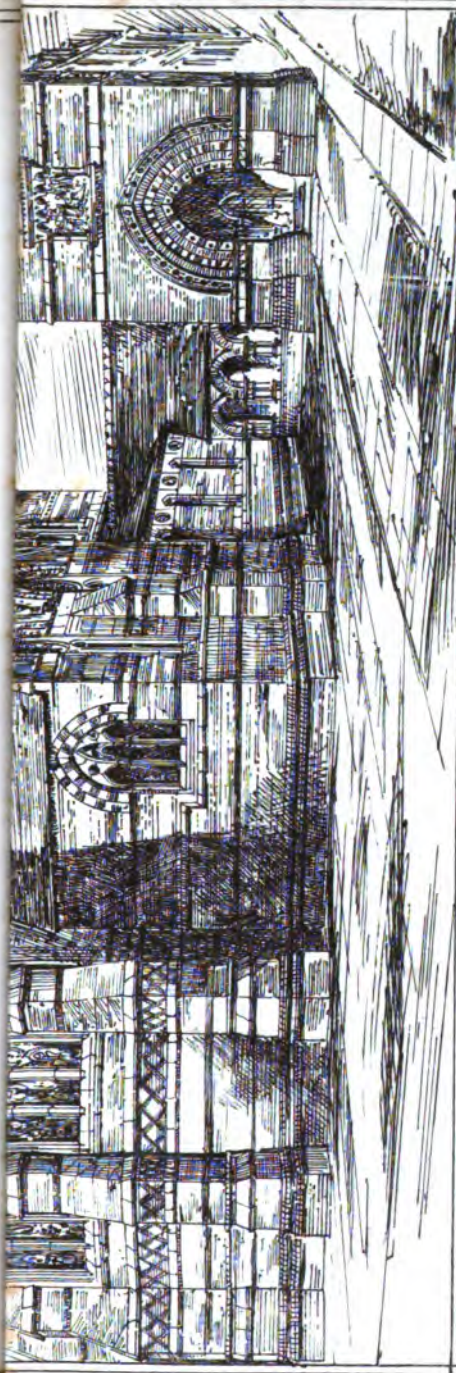
Messrs. Clayton and Bell have in hand the stained glass for the apse windows. The iconological scheme for the windows is as follows.

The first chancel-window will have the following parallelized scenes:—

1. The Announcement of Samson's Birth to the Wife of Manoah, and the Annunciation of the Blessed Virgin Mary.
2. The Burning Bush, and the Nativity.
3. The Queen of Sheba bringing presents to Solomon, and the Adoration of the Wise Men.

The second, or central, window of the apse:—

1. The Murder of Abel, and the Betrayal.
2. The Brazen Serpent, and the Crucifixion.
3. The Lamentation of Naomi and her Daughters, and the Lamentation of S. Mary Magdalene and the other holy women.



A Prospect of the Church now being built in Garden Street Westminster Architect

AKADEMIE PRESS IPSWICH

The third, or southern, apse window ;—

1. Joseph cast into the pit, and our Lord being laid in His grave.

2. Jonah coming forth from the Whale, and the Resurrection.

3. Reuben going to the pit to seek Joseph, and the Visit of the Three Maries to the Sepulchre.

The eighteen lights of the clerestory windows will be filled with female saints—a most appropriate arrangement in a church founded by a family of sisters. The following have been selected :—S. Mary, S. Anne, S. Lucy, S. Prisca, S. Mary Magdalene, S. Helena, S. Agnes, S. Faith, S. Frideswide, S. Agatha, S. Etheldreda, S. Grace, S. Perpetua, S. Cecilia, S. Edith, S. Margaret, S. Catherine, S. Martha.

The nave aisles have twenty lights, which will be filled with the Four Evangelists, Four Epistolers—S. Jude, S. Peter, S. Paul, S. James ; and the Twelve greater Prophets, holding scrolls of their evangelical prophecies.

The great west window is to have the Last Judgment ; and the windows of the chancel-aisles scenes from the Miracles of our Lord.

CHURCH RESTORATIONS.

S. Paul's Cathedral, London.—We think that the gilding which has been introduced into the lantern of S. Paul's is very successful, and will we hope be followed by further decoration. The organ has been taken down from the screen by Mr. Hill, for repair and enlargement, and we hear with pleasure that the cathedral authorities are reported as unfavourable to its re-erection in the same place. An excellent place can be found under one of the arches on the north side of the choir. We trust that an open screen will be substituted for the present one of marble or metal ; in which case the altar will be visible from all parts of the church, and the choir may be made available for the so-called "special," no less than for the ordinary, services. The choir ought to be enlarged westward, and the monuments of Nelson and Cornwallis re-erected in more fitting positions. In this case a second organ, in one of the transepts, or at the west end, might be desirable to guide and sustain the folk-chant. Without abating one jot of our predilections for Pointed, we are now most anxious to see the refitting and decoration of S. Paul's carried out in the most correct and most sumptuous manner. The altar, we need not say, cries out for increased dignity and enrichment.

S. Peter's, Derby.—We have already noticed the restoration of the chancel of this church by Mr. Place. The nave and aisles have now been most successfully taken in hand by Mr. Street. We especially like in the later work the conservative way in which all the old features have been retained—even to the mutilated Romanesque capital at the response of the northern arcade—a solitary relic of the earliest church. The piers, of early Pointed character, have been renewed, and most of

the windows. It remains to open and replace the east window of the north aisle. The interior walls have been denuded of plaister, and their very rough masonry has been pointed. We hope that some day these may be properly frescoed: at present the only colour is given by some rather coarse legends following the curves of the arches on each side. The floor is paved simply with coloured tiles, and the seats are all moveable and of convenient design. The level of the nave is considerably below that of the adjacent churchyard; and the whole effect of the somewhat rude interior is curiously unlike that of a town-church. It is much to be regretted that steps were not taken to warm the church when the works were in progress. The old stoves have been removed, and nothing better substituted. The organ stands behind a screen in the western tower; with a ringing-gallery above. The pulpit—of stone and marble—rather deficient (we thought) in richness and ornament, stands at the north-east angle of the nave. The Litany-desk is but temporary; and the screen is as yet merely represented by the old altar-rails. The chancel, with its somewhat stately fittings and its considerable area, is very satisfactory, in spite of the hideous stained glass in the east window. The altar and reredos seem however to demand a new treatment. We should like to see a reredos of alabaster and marbles in the place of the present rather crude colouring; and greater height given to it, even at the risk of obscuring the sill of the east window. And the coarse brackets that sustain the candlesticks should be diminished in size and converted into a constructional super-altar. These improvements, and the gradual substitution of stained glass for the yellow-painted quarries that now fill all the windows except the east one, will in course of time, we hope, be carried out. A very fine old carved chest is preserved in this church, which, standing on the north side of the sanctuary, serves as a credence. An aumbry has lately been discovered on the north side. We observed in the ritual arrangements of this chancel kneeling desks, facing east, with embroidered hangings, for the use of the Gospeller and Epistler.

S. Mary, Stone next Dartford, Kent.—This splendid and well-known church is about to be thoroughly restored by Mr. Street. It is hoped that funds will be procured for replacing the groined roof of the chancel. A fine three-light window, with cusped circles in the head, and marble shafts to the monials and jambs, has been brought to light in the north wall, and will form the type of the new windows, which must replace the present very poor Third-Pointed windows. The old open roof in the nave is already revealed by the removal of a ceiling; and a western gallery has been removed entirely.

NOTICES AND ANSWERS TO CORRESPONDENTS.

*To the Editor of the Ecclesiologist.**Hammersmith, Oct. 18, 1859.*

SIR,—I observe that in your number for October, you notice the new church of S. John the Evangelist in this parish. As a subscriber to the *Ecclesiologist* from its commencement, I venture to ask you to do me the favour to correct certain inaccuracies in details into which your correspondent has fallen.

1st. The nave and aisles are of five bays, the smaller one being at the *west* instead of at the *east* as stated. This bay is not benched, being left open for the use of chairs as required.

2nd. The western narthex has *one external* and *two internal* doors. The approach to the south door is intended to be through the basement of a tower and spire, which are included in the original design, but the erection of which is delayed for want of funds. This, when completed, will form a south porch.

3rd. The windows of the clerestory are not all couplets: those towards the west are single only.

4th. When your correspondent saw the church the reredos was not completed. It was not finished in time for the consecration; and in order to give some idea of the effect intended, paint was temporarily used. No paint whatever now remains. The whole is inlaid with coloured marbles, tiles, and mastic. The effect is, of course, a matter of taste. For my own part I think the result quite successful; and I conceive that if your correspondent were now to see it he would be better satisfied. The intention is to finish the north and south walls of the sanctuary in the same manner, which will still heighten the general effect. I should add that the portion finished is a private gift.

5th. The position of the bell is certainly open to all your correspondent's objections. That position is, however, only temporary. The bell awaits the erection of the tower and spire.

I have the honour to be, sir,

Your most obedient servant,

JOHN MACLEAN,

Hon. Sec. to the Building Committee.

*To the Editor of the Ecclesiologist.**Cologne, Nov. 4, 1859.*

SIR,—Permit me to correct an error contained in the article entitled, "A French Report on Art," in the 134th number of your Journal. The anonymous criticism of the report of M. Didron on certain objects of art in Germany, which is attributed to me, comes neither directly nor indirectly from my hand. Much as I regret the inaccuracies, which undeniably have crept into the "*Annales Archéologiques*,"

yet out of regard for the high merits of M. Didron, and for the friendly relations between us of which I am justly proud, I should not have criticised them publicly.

With profound respect,

A. REICHENBERGER.

CHESTER CATHEDRAL.

To the Editor of the Ecclesiologist.

SIR,—Are you aware that there yet remains one English cathedral, that of Chester, at which the incongruous practice of *reading* the prayers (instead of reciting them on a musical note) prevails? The choir itself is an efficient one, and with the above exception, the choral service is conducted with great decorum. On Sunday morning (the 6th after Trinity) there was no celebration, and Matins concluded with the Benediction from the pulpit. The want of intoning on the part of the officiant was more than ever apparent in the Litany. Although the choir was crowded, I regret to say that not a tithe of the worshippers knelt during any part of the service. This is even the more inexcusable, since the chapter has provided hassocks in great numbers.

There is one other point I think should be known. I inquired if there was any altar-stone laid down on the floor in any part? and I was told that about five years ago there had been some alterations made in the Ladye-chapel, and some part of the paving had to be taken up: one of the stones thus taken up was broken by one of the masons, and used in the alterations:—that had been the old altar-stone.

I remain, &c.

T. C. C.

W. D. S.

As members of the architectural confraternity, we must record with unfeigned sorrow the death of the Earl de Grey, president of the Royal Institute of British Architects, and of the Architectural Museum, a man universally respected and beloved. Ecclesiology owes a special debt of gratitude to him for the excavations which he carried out at Fountains Abbey, which happily came into his hands at Mrs. Lawrance's death.

The magnificent church of All Souls', Halifax, built at the sole cost of Mr. Akroyd, late M.P. for Huddersfield, from the designs of Mr. Scott, has been consecrated since our last publication. We have already noticed this building from the drawings, and we hope hereafter to pay it a personal visit. We must also chronicle the consecration of Exeter College Chapel, by the same architect. We noticed the building when in progress, and we trust soon to describe it in its completeness.

We are glad to see that a movement is at last on foot to secure the crumbling remains of Croyland Abbey. Mr. Scott has been called in, and reports that there is still hope of saving them.

Our readers will share the satisfaction with which we announce that Mr. Burges has been called in to restore that noble architectural fragment, Waltham Abbey church.

A rumour has reached us, with apparently some foundation, that the grand old Romanesque abbey church of Lindisfarne, is to be roofed in and restored, and as the island belongs, we believe, to the Crown, it is assumed that the Government undertakes the work. We should be glad to learn more particulars: none but a master-hand should be allowed to touch such a building. The most curious feature in the case is, that, adjacent to the abbey, is the old parish church sufficient apparently for the actual population, which has been made available for use.

We understand that the restoration, by Mr. Slater, of the east end of Limerick cathedral, in honour of Mr. Stafford, is completed, including Messrs. Clayton and Bell's glass. The chapter, we are glad to believe, are stirred up to continue the works.

An Introduction to Early Christian Symbolism, by William Palmer, M. A., (Longmans: 1859,) does not answer to its title. It is rather a description of some fourteen "compositions," arranged by Mr. Palmer, from drawings or sculptures from the Roman catacombs, or ancient Christian sarcophagi—so disposed and selected, and interpreted, as to illustrate some doctrinal truth. This of course wholly destroys the artistic or antiquarian value of the work, and reduces it to a mere controversial effort. We can scarcely think under these circumstances that the author is likely to obtain, or ought to obtain, enough subscribers at five guineas apiece, to enable him to undertake the chromolithographic publication of his "compositions."

Mr. Taylor's *Etruria and Rome*, (Longmans: 1859,) is the substance of a lecture delivered before the Royal Institute of British Architects. It embodies the fruits of a recent visit to Italy; and while it serves as a kind of supplement to the author's "Antiquities of Rome"—a work published by him in conjunction with the late Mr. Cressy some forty years ago—also announces the speedy publication of a new and enlarged edition. The thin volume before us is illustrated by some views and plans of Roman buildings and sites, and some drawings of Etruscan masonry. On the subject of the Christian Antiquities of Rome it does not treat.

We have pleasure in admitting the following prospectus:—"The Monumental Brasses of Leicestershire: with Illustrations. A paper read at the general meeting of the Leicestershire Architectural and Archæological Society, July 27th, 1859, by the Rev. John M. Gresley, Over Seile, Ashby-de-la-Zouch. The names of subscribers for this publication are requested by the writer, as a limited number of copies will be printed for sale. Price 7s."

The *Translations of the Primitive Liturgies*, by the Rev. J. M. Neale, (Hayes,) would have claimed a fuller notice at our hands, had we re-

ceived the book earlier. We can only, on the present occasion, congratulate all ritualists upon the publication of this important work, and express our earnest hope that it will meet with a wide sale and earnest study.

We call attention to a forthcoming work, which, if we may judge from the antecedents of the authors, is sure to be well done and to be very useful. Messrs. F. T. Dollman and J. R. Jobbins, commence on this day the publication of an *Analysis of Ancient Domestic Architecture, exhibiting the best examples in Great Britain*. (Masters.) The work is to be completed in forty parts. Mayfield, Penshurst, Haddon Hall, Linlithgow, Dunfermline, and Stirling, will be copiously illustrated in the course of the work. Two specimen plates which we have seen, containing a timber house at Chiddingstone, and the details of the windows of the hall at Oakham leave nothing to be desired.

The Twentieth Annual Report of the Ecclesiological Society is now published, and has been circulated among the members.

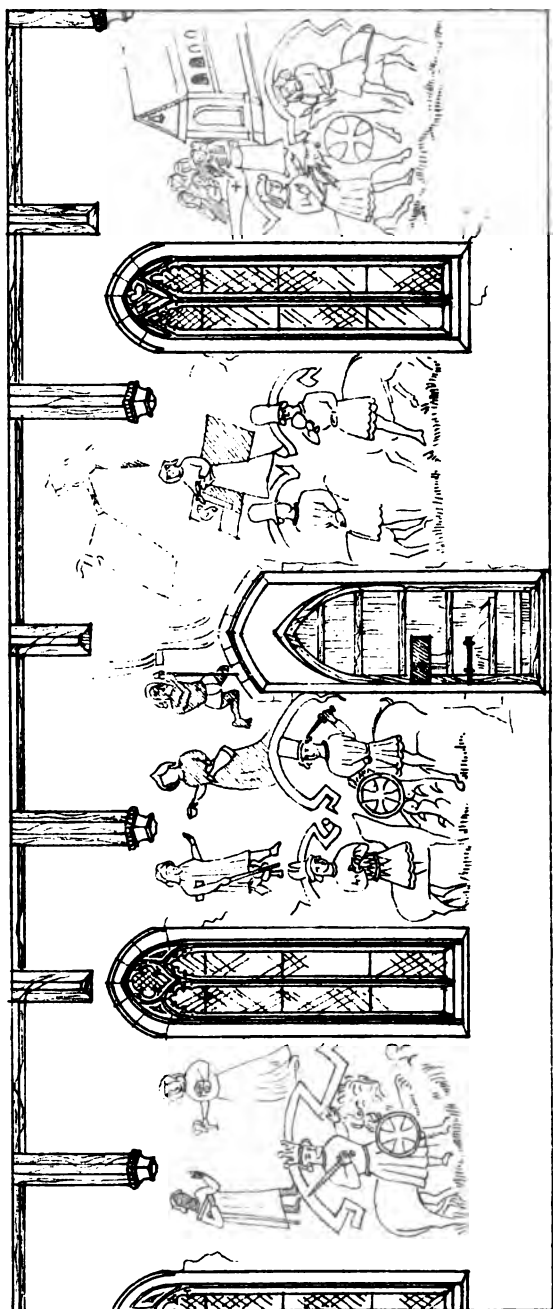
The second annual meeting of the society for the restoration of churches to the people has been held in Manchester, under the presidency of the Hon. Colin Lindsay. It was stated that the experiment of opening the temporary church of S. Alban's, Strangeways, entirely free, was most satisfactory, and hopes were expressed that some other churches in Manchester would throw themselves upon the offertory for support.

We give in this number the drawing of the mural paintings discovered in Hardwick church, near Cambridge, which ought to have accompanied the descriptive paper in our last issue.

A gentleman who was present at the re-opening of Meopham church, in Kent, the other day, informs us that the Archbishop of Canterbury on that occasion, in a speech after the luncheon, remarked, that ten years ago it was a bold thing to exchange pews for open seats; but that now it would be difficult to find an architect who would venture to put a door on a seat. This is a fact worth recording.

Mr. Jackson's Letter, and No. II. of the "Ecclesiastical Vestments, &c., of King's College, Cambridge," are unavoidably postponed.

Received : C.—W. B.—W. H.—J. S.





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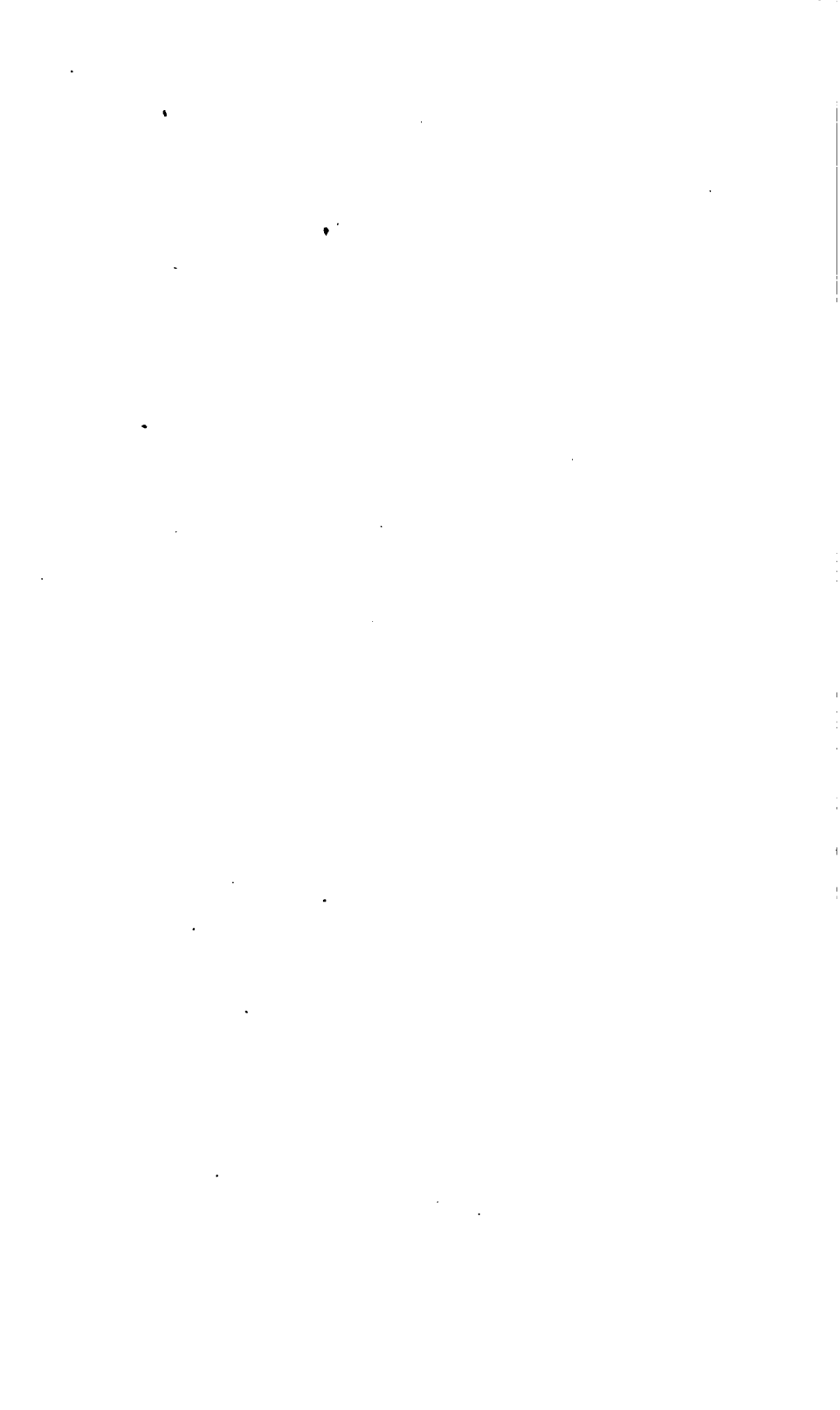
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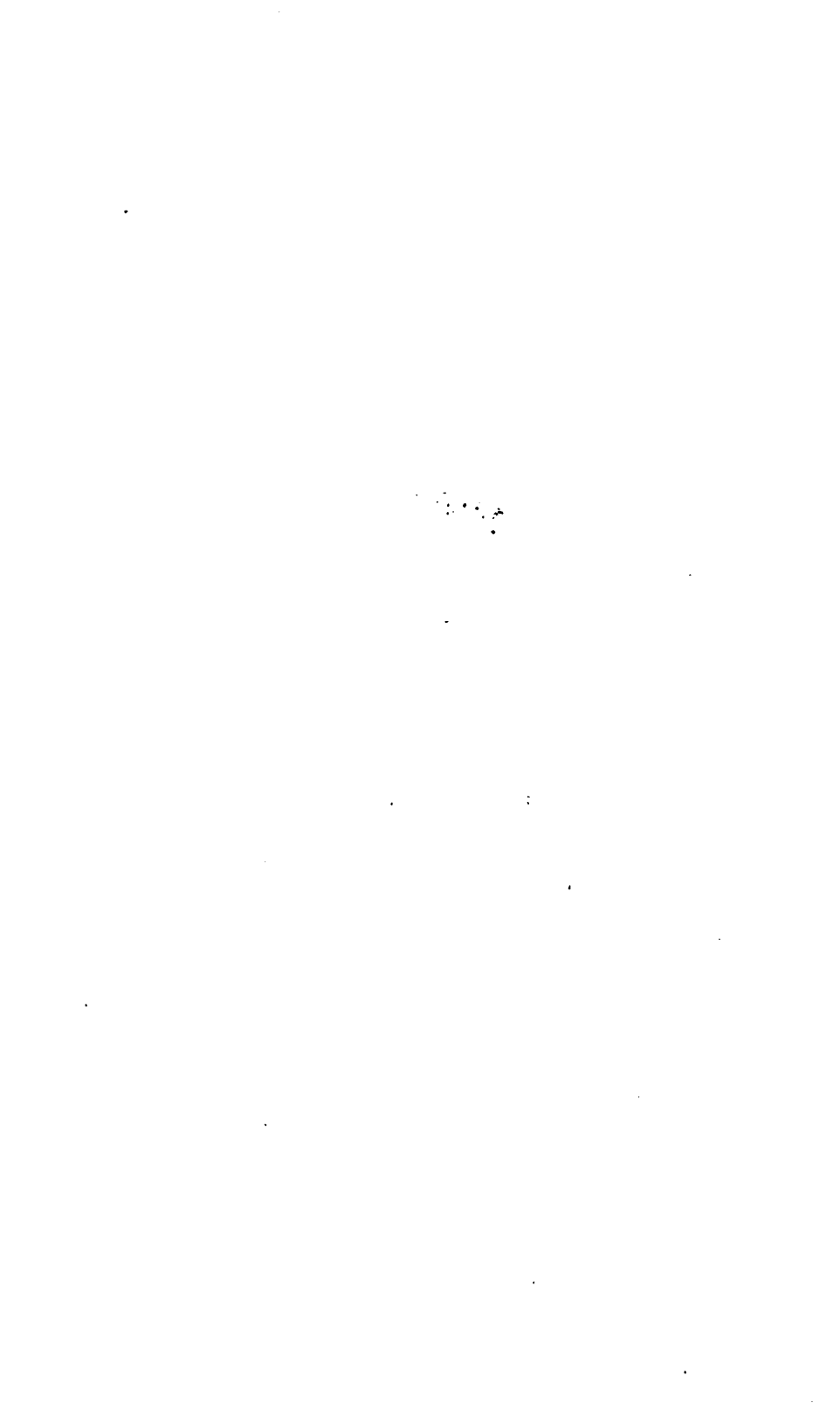
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